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The credulity of the Melican man manifests itself at every possible opportunity. He will turn his back on native art and artists, and worse yet, on fraud and thievery in his national government, to stretch forth his arms and welcome with glee anything or anybody his transatlantic neighbors choose to send over after his shiny dollars. It matters little whether the welcome is extended to Land-Leaguers, lecturers, æsthetic monkeys, doctored wines, tight trousers or professional beauties—it is always enthusiastic.

On Monday night the people who had paid big prices to see Mrs. Langtry gathered at Wallack's. All the notable society families were represented, and Oscar Wilde appropriately acted as master-of-ceremonies in private box. It was a remarkable audience, collectively and individually. The prevailing sentiment was curiosity. Curiosity to see the woman whose good fortune it has been to secure a profitable notoriety on the strength of a reputation for beauty. Very few people expected to find a person whose comeliness approached near to the degree with which the heir to the British throne and the newspapers have established for her. No one was so absurd as to imagine she would prove a mistress of dramatic art. Mrs. Langtry could neither be an angel of loveliness nor an actress of great skill. She does not claim to be more than mortal, although she does want the public to believe she has become a perfect actress after one season spent in a novitiate on the professional stage.

All the interest of the evening was focused on Mrs. Langtry's first entrance. When, as Hester Grasebrook, in Tom Taylor's charming play, *An Unequal Match*, she tripped on down the stage, there was first a bustle of expectation, then a moment of critical examination, followed in turn by a salvo of applause. The verdict was given. The public had decided that Langtry was an exceptionally pretty woman, who did not disappoint them as much as they were prepared to be disappointed.

Before the footlights Mrs. Langtry's face shows to good advantage, although the finer points of beauty are lost in the distance at which she is placed from the spectator. It is a long and narrow face, with a beautiful complexion, and a soft, smiling expression. The grey eyes have a coal-black hue in the glare of the gas jets; they are mild and dove-like and incapable of expressing passion of any description. The large mouth is all out of proportion with the other features, which are reasonably small. Twin rows of regular, pearl white teeth, which are very frequently disclosed to view, to a certain extent atone for this defect; but a connoisseur would protest against the mouth when the face is in repose. The nose is large and too long, but it gives the stamp of character, in which the rest of her countenance is wholly lacking. Her eyebrows are distinctly and delicately curved. The forehead was covered with frizzes and therefore invisible, so that a very critical portion of the head cannot be subjected to critical analysis. The ears are small and well moulded. Their pinkish tint was probably due to the usual feminine device of applying rouge to them and to the finger nails.

The hair is long, and fine as thread of silk. It is glossy and abundant and, with the exception of the frontal appendage before alluded to, was simply dressed so as to make the contour of the head appear classical. The hands are large but shapely. The arms are slightly attenuated and by no means symmetrical. The feet are large and awkward; so also are the knee caps, which show themselves through the skirts of her dresses. The bust is almost perfect, beautifully curved and quite matured. The waist is naturally small; but artificial means reduce it to unnaturally slender proportions. The hips are not large, and unlike the case of most Englishwomen, slope gradually and symmetrically out from the waist. She is about the average in stature. Her gestures are graceful, her manner sweet and winning, her voice not strong, and so deficient in the lower register that she is unable to complete the falling inflection of a sentence whenever the sense of what she is speaking demands it. The front view of her face is the best of any. When the profile is presented all the sweet placidity of her countenance is lost to view.

The foregoing description of Mrs. Langtry's appearance is correct in every particular. It will perhaps settle any doubts our readers may have as to the firmness of the ground on which the lady's notoriety as a beauty may rest.

We can scarcely be expected to view her

performance of Hester Grasebrook as a piece of acting. She does not attempt to conceal her own personality by putting on that of Tom Taylor's heroine; so it cannot be truthfully said that she acts. Fortunately Mrs. Langtry herself is a charming and interesting woman. In picking out the part of Hester, therefore, with which to exhibit her own winsome manners advantageously, she has displayed good taste, for it is susceptible of light treatment, and any woman of ordinary ability, providing she has good looks and self-assurance to back her up in the endeavor, could give a satisfactory representation of the character. Mrs. Langtry is neither artistic nor amateurish—she is somewhat betwixt and between. She is an intelligent woman and evidently has expended much thought and study on the character; but she lacks the power of carrying out her own ideas. She is a graceful woman of society. That grace is brought upon the boards, but it does not supply the knowledge of technique and the possession of real dramatic talent necessary to a successful issue on the stage. In the first act of *An Unequal Match* she acted like a lady of fashion dressed as a country maid and disporting in that character on the floor of a ball-room. She did not show us the sweet rusticity of Hester; she languished rather than loved Arncliffe with effervescence. She was too much like the town-bred damsels he had gone down into the rural districts to avoid, to captivate the young lord searching for a simple country sweetheart. In the second act she lost all the opportunities for pretty comedy acting that it afforded, because she hasn't a grain of humor in her composition. The fainting at the end was made ridiculous by the business being arranged so that Hester has a stand-up faint, remaining in an erect posture for some moments, until a personage in the play comes to her rescue and drags her back to a chair where she may revive comfortably. Henrietta Hodson, who coaches Mrs. Langtry, is an experienced actress, and she should have prevented any such awkward and inartistic arrangement as that. In the last act the beauty was somewhat more effective, where Hester, to regain her husband's attention, by awakening his jealousy, changes herself into a woman of the world, with all the artificial airs and risky proceedings that such a change implies. Here the lady brightened up a bit; but her lines were not given their true value. She lacked dash and sparkle and the extravagant graces of the coquette were but ill assumed. Throughout the play we must confess, however, that Mrs. Langtry's pretty face and trim figure and her winning manners made her presence on the stage a pleasure, and while the audience did not forget that she is not and perhaps never will be an actress of genuine worth, they encouraged her very often with applause, and called her before the curtain at the conclusion of each act. Of the supporting company it is best to say nothing, except in the cases of Mr. Frank Cooper, who was very gentlemanly and effective as Arncliffe, and Kate Hodson, as Bessie, who gave a capital piece of rough comedy acting. The scenery was admirable, especially the first set, an exterior by Maszanovitch, and the parlor shown in Act Two, by Goatcher. The mounting was excellent. Mrs. Langtry's costumes were exquisite, meriting the highest possible praise for the beauty and excellent taste they indicated.

Mrs. Langtry will probably clear a great deal for plucky Manager Abbey, although she is not an actress who will compare with many ladies now traveling through the country with our rambling combinations. She is the talk of the hour; her pictures are to be seen everywhere and her name is on the lips of nine-tenths of the nation's population. While this fever lasts—and it will not be satisfied until the general curiosity has been sated by a sight of the lady on the stage—thousands of dollars will flow into her manager's coffers. Those who go to see her out of curiosity will get their money's worth, and they will see a pretty woman with a pleasing manner into the bargain.

Viewed from the only reasonable standpoint, then, the Langtry debut was not a disappointment, but a great success.



SIGNOR GIACOMETTI'S play, *La Morte Civile*, is as dreary a composition as ever was designed to tax the patience of an audience. It has but one merit—the chief character is powerfully

drawn and furnishes Salvini with material on which to build up a magnificent impersonation. Monday evening at the Fifth Avenue he held his audience spellbound from first to last, leaving an impression that will never be effaced. As the hunted convict Conrad, Salvini exhibits a picture of mental agony that is a study for those psychologically inclined, and a thing to be admired by the lovers of true dramatic art. The emotions of the spectators were greatly stirred by the great Italian's bursts of woe and passion and their applause was spontaneous and frequent. Mr. Morrison as Dr. Palmieri, and Miss Prescott as Rosalie, were individually excellent; but the play offers little scope for the actors surrounding the star, whose giant characterization dwarfed them all in comparison. On Tuesday night

Othello was acted before a large house. Thursday the same tragedy will be repeated, and again at the matinee Saturday. The off nights are filled by Marie Prescott in *Rose Michel*.

Next week, McCullough begins an engagement that will last five weeks. He opens in *Virginius*. The *Gladiator* will follow. Dr. Bird's version—which is better than Soumet's—being used. Miss Forsythe and Mr. Collier will appear, together with the other well-known members of Mr. McCullough's support. The present week is the last season of this lady's career as a stock actress, she having concluded, with what wisdom remains to be seen, to enter the race for higher honors as a star next season. Mr. E. Price, Mr. McCullough's gentlemanly agent, says that a treasure has been found in the person of Joseph Haworth. This young man plays leading juvenile business, and he is said to have made himself a solid favorite with the tragedian, who looks upon him as a very promising actor, and the public who are greatly pleased with his performances. During McCullough's stay, four or five of his most popular parts will be played. Nothing new, like the unfortunate Bondsman, will be essayed.



Y PARTNER has drawn quite a large receipts up to the present writing as on the occasion of Aldrich and Parsloe's previous visits to New York. The success of this play and these

actors is very remarkable. Invasions of the French and English upon our stage have worked no appreciable change in the steady career of popularity they enjoy, and the indications are that My Partner, with Parsloe at the prow and Aldrich at the helm, will sail along for several seasons more, increasing its golden cargo constantly. After Saturday this combination turns roadward once more, and the Kralfys take possession of Haverly's stage, presenting *The Black Crook* with the same company, ballet and accessories used a few weeks ago by them at Niblo's. The *Crook* has not been produced above Houston street in several years.

Monday night was celebrated at Booth's by floral decorations. Souvenirs, commemorative of the fiftieth representation of *The Romany Rye* in this city, were presented to all the ladies in attendance by the sweet-scented thing, Jimmy Morrissey. The fair ones agreed among themselves that Langtry might be a beautiful lily; but Jimmy, the rarest exotic in the business, deserves the cake for languishing grace and professional beauty. The melodrama was enjoyed by the large audience, its realistic scenery and the intelligent dog, as usual, attracting the largest share of admiration. It is believed that *The Romany Rye* will not run longer than the current month. In December, by special arrangement with Mr. Palmer, Manager Stetson will revive *The Lights o' London* for a holiday attraction. Such members of the Union Square company as are not then engaged in playing *Les Rantzau* will appear in this production, together with several specially engaged actors of ability who will fill up the vacant gaps left by Stoddard, De Belleville, Parselle and others. All the original scenery will be used. On the stage at Booth's, where there is plenty of space, *The Regent's Park* and *Seven Dials* will be very effective.

For the second week of her engagement at Niblo's, Maggie Mitchell is doing *Fanchon*, which draws better than *The Pearl of Savoy*. The cast is identical with that seen a short time ago at the Park. There was a well attended matinee on Election Day. Next week, the best of modern prestidigitators, Herrmann, commences a short season at this theatre. Some novelties in the magical line are promised, and several clever specialists will appear.

Mankind, in spite of its sensational episodes, won't go down town any better than it did up at Thirtieth street. The patrons of the Windsor find the wretched melodrama unworthy of consideration, and they are leaving it severely alone. Tuesday afternoon a matinee was given and Tuesday night the election returns were read by Manager Murtha from the stage, awakening more enthusiasm and applause than all the Mankind sensations boiled into one would have done.

Charles Wyndham and his Criterion company have decidedly "caught on." The Union Square is crowded to the doors every night, and the comedy, *Fourteen Days*, with its delicious acting, is the talk of the town. We are glad to see real merit appreciated in this way. The general opinion appears to be that Mr. Wyndham is the greatest, if not the only, real light comedian on the stage. His capital acting as Peregrine Porter somewhat substantiates this verdict. Messrs. Astley, Blakeley, Giddens and Draycott and Misses Rorke, Norreys and Saker have also created an enviable impression, while the other members of the company come in for

some share of the liberal praise. Fourteen Days will probably run until Mr. Palmer's company return to New York ready to appear in *Leo Rantzau*; for the advance sale is large and Byron's comedy has made a hit. We had hoped to see Wyndham's company in one or two other pieces before they left; but that pleasure will have to be deferred until next Spring, when they play a return engagement.

At the Alcazar the ever comical Tourists have stopped for a week in their P. P. C. The troupe is as lively as ever, and William J. Mestayer, who is now sole proprietor, has so improved the piece that it gives him and the others better opportunities for making fun. While the audiences have not been large they have been of paying proportions. There were those who said a short time ago that the Alcazar would shut up in a fortnight, so complicated and involved was its management. Notwithstanding, the theatre has not failed to open every night, and the director has made extensive arrangements for presenting several attractive novelties in the immediate future. Properly managed there is room for this place of amusement in New York, as there is for every other theatre.

Rip Van Winkle is not a ten-strike at the Standard. It will be taken off, and Gilbert and Sullivan's *Perola*, re-christened *Iolanthe*, or the Peer and the Peri, will be brought out Nov. 25 for the first time in this country.

The Florences revived *The Ticket-of-Leave Man* on Monday at the Grand Opera House. It will be played until Saturday night. Next Monday the *Mighty Dollar* will be put up for the last week of their engagement. On Wednesday afternoon the last Pattence matinee was given to a large house. Next Wednesday another favorite piece in Colonel McCaull's repertoire will be done. These mid-week matinees at popular prices are a gratifying success.

Some masterly alterations have changed Mordecai Lyons to such a degree that there are chances of making it a Harrigan and Hart victory instead of a defeat, such as was imminent on the first night. The music is very catchy, the acting of the dual stars faultless and the emotional business, that approached close to ridiculousness before, has been toned down so that it is no longer hazardous to the play. The audiences have thus far been large and demonstrative.

Young Mrs. Winthrop progresses quietly at the Madison Square, attracting large houses, but inspiring very little discussion. Manager Frohman is busied between the claims of the home establishment and the numerous emissaries that are invading the country, so that he has little time to spare in making public his plans. We hear nothing more about Fred Marsden's play, which was accepted and announced to follow Young Mrs. Winthrop some time during the coming eight weeks. Have obstacles arisen? *Nous verrons*.

There is another big bill at Tony Pastor's this week. Professor Parker exhibits his wonderful trained dogs in their circus show, which is always provocative of amusement. Kitty O'Leary, the neatest of all clog dancers; Harry Woodson, the happy delineator of the old Virginia negro; Frank Bently, Lida Gardner, Charles Gardner, Charles French, Alice Clarke, the Irwins, Flora Pike and Jacques Krueger and William Carroll form a dazzling galaxy of talent, the like of which is seldom collected in a single programme. The laughable farce, *My Neighbor's Wife*, gives Krueger an opportunity for distinguishing himself. The houses are uniformly large.

Death of a Veteran Actor.

The veteran actor and manager, Edward Fenton Taylor, who has for some time been treasurer of the Dramatic Fund, died on Saturday last at his home on Fourth avenue. Mr. Taylor was a native of London, and made his debut in 1838, in his twenty-fourth year, at the Marylebone Theatre, as George Groveland in *Pretty Jane*. He first appeared in this country at the old Bowery in 1852, as Aubrey, in the *Forest of Bondy*. He afterwards became manager of Barnum's Museum, and continued there until it was burned in 1865. The funeral took place on Monday morning from the Church of the Transfiguration.

The Passion Play chorus is being rehearsed daily by Fred Lyster, the musical director. Oscar Weil has written original music. It is a pity so much talent and money is being thrown away, for there is very little chance that the P. P. will be done in this city. It is said that if the authorities interfere Morse will substitute a drama relating the adventures of Krishna, the Hindu Christ. There is no possible objection to such a production, for there is no possible interest in seeing it. The names of the people rehearsing the chief parts in the Passion piece are kept shady. No professionals are included among them.

The Musical Mirror.



Lucia, with Patti as the crazy heroine, drew a good house at the Academy of Music Monday. The music in its melodious inanity is greatly favored by that large class of hearers who prefer rhyme to reason or jingle to art. Galassi is a mainly looking Enrico, and the music suits his voice, which is full and resonant; but his version of the part is too well-known in this city to call for comment. Suffice it to say, he filled the character admirably. Signor Nicolini is an artist, or rather the residuum of an artist. His voice would be a fine one were it not for that wobbling "vibrato" that mars all his efforts and makes his concerted singing a mere confusion of sounds. Nevertheless, the man has the true spirit in him, and in that transcends the ordinary singer whose performance is *vox et profectum nihil*.

La Patti is a charming Lucia, save for a certain sensuousness of action and lusciousness of voice that is not in character with the sad-colored border girl of Walter Scott. She sings the music more like a navia than a virgin; but it is lovely singing for all that. The voice is admirably placed and as voluble as a flute, and from her point of view, she acts the part in a most delightful manner. Patti, as a prima donna lyrica, is beyond all doubt the greatest artist of the time; but she must not soar too high lest her pinions fail her, and Lucia is at the top of her bent. As Rosina in *Il Barbiere*, Amina in *La Sonnambula*, Gilda in *Rigoletto*, or the like, Patti reigns supreme; but when she ventures on Leonora (*Il Trovatore*) or Lucrezia she fails utterly. She is a perfect singer in light opera; but in heavy parts she must ever be bought. The chorus and orchestra is very good indeed, and Ardit seems to have much more command of both than his wont. We are aware that it is hard to keep the reins of discipline tight over a set of people who are suffering from the reaction consequent on a too sudden plunge into the ocean of Freedom from the cage of despotism. From the Emperor William to President Arthur is too deep a dive, and the effect is a moral vertigo production of that malady known vulgarly as "the big head," from which our American musicians are apt to suffer. Vincent Wallace, the composer of *Maritana*, once said, in an access of despair: "This is a queer country; when you tell a fiddler that he is out of tune, he tells you that he is not a slave." One may imagine how difficult it must be to reduce such intractable individuals to the homogeneity necessary to get a really fine band of accompanists; but we must confess that little Mr. Ardit has done well.

The Sorcerer, at the Bijou Opera House, is having a success that is truly unprecedented, and we must applaud Colonel McCaull for his admirable organization and the good sense he displays in doing things as well as he can. Mr. Howson is certainly the pillar of the temple, and his miraculous imitation of a well-known character draws crowds to see it nightly—and Miss Russell's beauty of voice and person draws all the others; but besides these powerful points of attraction, there is the fact that the opera is capably put on the stage, and well sung and acted throughout, the only fault being over-dressing on the part of the fair damsels and incorrect dressing on the part of two of the men. In the English army no officer wears his sash on his shoulder except the officer of the day, and no officer ever wears a scarf like an Odd Fellow, with a tinsel fringe. However, these are trifles light as air. The main truth is that the opera is well acted and well sung, and consequently successful.

Harry Clark's Funeral.

On Thursday morning a MIRROR reporter entered the modest residence No. 384 East Third street and stood beside the coffin of Harry Clark, who lost his life at the burning of the Park Theatre. The face of the dead man showed traces of the work of the flames; but there was a peaceful expression on his countenance. The funeral took place in the afternoon from the Church of St. Augustine, West Houston street, and was numerously attended by the associates of the deceased. Among those who were in the church were Mr. and Mrs. Henry E. Abbey. A beautiful floral pillow, bearing the words "Park Theatre," with a dove pendant, stood at the head of the coffin. It was a gift from Hamilton Weaver, the boss stage carpenter of the Park. Poor Clark leaves a wife and five children. Mrs. Langtry has expressed a wish to do something for them, and a benefit is being arranged at which she will play. This will be a just tribute to a man who lost his life in the discharge of his duty.

London News and Gossip.

LONDON, Oct. 26.

Henderson, the manager of the Comedy Theatre, is in high feather. Rip Van Winkle is a tremendous success and will run a year. Henderson made a fortune with the *Cloches de Corneville*, and Rip is an improvement on the *Cloches*, inasmuch as whilst musically of equal merit it appeals less to the eye. In the opera which made M. Planquette's fame, the saucy *Serpolette* was an opera-bouffish sort of damsel, who has no prototype in Rip. As far as regards other matters, the composer and the librettist have gone upon the same lines as in the comic opera, which has under gone so many revivals both in London and Paris. The story is more romantic than comic, and in its leading part requires a singer who must be a first rate actor. The miser, Gaspard, so powerfully represented in London by Shiel Barry, was not allotted much music; but the case is different with the present opera, in which Rip has some of the most important numbers. In the part of the happy-go-lucky, raffish Rip, whose figure, gait and very speech must rise to the memory of every one who has seen Joseph Jefferson in the character, Fred Leslie equally shines in the histrionic as in the musical portion of his duties, and it will be well for the prosperity of the opera if the management, the authors and the proprietors of the composition are able to command his services for the lengthened period during which it may be reasonably expected Rip Van Winkle will attract large audiences in the metropolis and in the provinces. Another fortuitous circumstance in this production is the assignment of the principal character—rather characters—to Violet Cameron, who was the original Germaine in *Les Cloches de Corneville* in this country. Mr. Leslie's acting was equally commendable as the good natured ne'er-do well of middle age, and as the decrepit old man, the air of perplexity in the latter character, when he observes every thing around him so changed, being admirably depicted; the impersonation was admirable from beginning to end. Lionel Brough's part of an innkeeper is rather small; but it will probably develop, as it may with advantage, considering how admirable is the humor of this popular actor. Ada Wilson's part, as the dancing fay, is as fascinating as the composer intended it to be; and an American, W. S. Rising, also deserves special mention for his singing of a charming "Pipe song" in the Goblins scene. In all its decorative accessories, the opera is placed upon the stage with a liberality that is judiciously kept within the bounds of taste.

Henderson, Brough, Farnie and Dion Boucicault all had a turn at the rehearsals of Rip, and I never saw a piece on its first night run more smoothly. Philippe Gille, part author of the French libretto which H. F. Farnie adapted, came over especially from Paris to superintend the production; but as he did not understand a word of English, I do not think his presence had much practical effect. Boucicault bristled with suggestion, but was diffuse and despot. At last Farnie and Lionel Brough lured the bald headed old veteran out of the way, and applying them selves in a practical way, got the piece into splendid working order. The plot of the opera varies somewhat from the Jefferson version of Irving's legendary tale, especially in the last act, the action of which takes place in a town called "Wide Awakeville." Here there is an election episode, which is full of bustle and business. The music of the opera as a whole is simply charming. Rip has an air in the first act—"Oh! where's my girl"—which is "awfully pretty and fetching." Then a duet for Rip and Gretchen, "Where floweth the wild Mohawk River," is extremely graceful. Rip has another song, "Those little heads now golden," that caused universal delight; and his last song at the close of the third act, "Truth in the Well," was vehemently applauded. Violet Cameron has several taking songs and did ample justice to them. One in particular, "True Love from O'er the Sea," was rapturously demanded, and ere long will be heard on many a pianoforte in every quarter of the kingdom. The orchestral, entracte and dramatic bits of music interspersed through the opera are full of rich color and glowing melody, keeping the audience well on the qui vive and affording unequalled pleasure. I hope M. Planquette enjoys a secure arrangement with Henderson. He should reap a generous reward for his splendid musical labors, as much of the success of the work is due to his clever, facile pen. Frenchmen in a general way take good care of themselves in this direction; but Henderson is a match for any two authors and composers who ever put their heads together. Farnie too, I have no doubt, will make a good thing out of the transaction, as he suggested the story to MM. Meilac and Gille, the Parisian librettists, and he has made an admirable adaptation, exactly suited to the requirements of the troupe at the Comedy Theatre. It is rather the fashion in London to coo and pooh Farnie as a translator and hack-author; but he turns out some adroit work now and again.

It is rather curious to observe in the criticisms of Rip in the London journals the utter absence of the name of Washington Irving. I verily believe that several of the wild young quilters of the weekly press imagine the fable was discovered by Boucicault when he was in the United States and dramatically put in form for Jefferson. If I mistake not, the American comedian played a version of

Rip in Australia before Boucicault dealt with it in the least degree, and he licked the old version into more harmonious shape for Jefferson's debut at the Adelphi Theatre. This misconception on the part of some of the London scribes is almost as bad as a blunder made by the eminent French critic, M. Francisque Sarcey, who persists in stating that the Lyceum actor and the author of Rip Van Winkle are one and the same person.

Holland has brought out Strauss' *Merry War* at the Alhambra. As originally written the score was doubtless adapted to the needs of the Wein Theatre, at which it was produced. Here, however, in the Great Alhambra Palace, as it was sometimes called, the music is perhaps a little too quiet—quiet in the sense of its possibly scholarly writing; and by this I shall be understood to say that there is in the work a lack of those "catchy" yet tuneful airs which the public of the Alhambra not merely like but positively look for, and without which the production may be said to "hang fire." All the same, *The Merry War* is such a work as a judicious management would scarcely have been wise in putting aside. Perhaps the fault of this story, were it fitted to any other work, would be in its prolixity and the many extraneous incidents with which it is unnecessarily elaborated. To my thinking, to whatever class a dramatic work may belong, a clear, well told story is half the battle. The new production of the Alhambra will certainly not dim the lustre of previous works produced here, and it cannot be said that the adapter, Robert Reece, has done very much to assist the piece. It lacks good taking lines, good swinging phrases for the musical portion of the book, and, above all, it lacks humor.

The mounting of the piece—three scenes only—is excellent. At the opening of the third act, a ballet, foreign to the original work, but without which a new production at the Alhambra could scarcely be said to be complete, has been introduced. The music for this has been written by M. Jacobini, the clever *chef d'orchestre* of the house. If anything were wanted to prove that knowledge of the patrons is a necessary quality to success here is a case in point, for much of the ballet was re-demanded, while the whole was loudly applauded—a result very considerably contributed to by the animated dancing of the principals, among whom Mlle. de Labryere and Mlle. Marie Valain may be mentioned.

Three new pieces worthy of a passing mention have lately been produced in Paris. At the Chatelet, Madame Thirise, "an historic military drama in five acts and twelve tableaux," is based upon the tale of Madame Thirise, one of the famous "Romans Nationaux" of Messrs. Erckmann and Chatrian. It will certainly not prove so successful as one or two others of the dramatized works of the famous Alsatian authors. As a romance, Madame Thirise is one of the least taking of the "Romans Nationaux," and as a play it gains nothing in point of interest. *La Femme Libre*, at the Bouffes du Nord, a large second rate theatre in the La Villette quarter, is a political sketch by the notorious "citizeness," Hubertine Auelert, a member of the Louise Michel group. *La Femme Libre* is a badly written but well-acted apology of those temporary unions which Mlle. Hubertine Auelert would substitute for the contract of marriage. The story of the piece naturally turns on the admirable fidelity displayed by a couple living together after the new fashion, and the usual conjugal infidelity which never fails to raise a laugh in a French theatre. The audience was noisy, and there was a cry of "a bas la Presse" between the acts. But meretricious prevailed, and Mlle. Hubertine Auelert is now a rival of Louise Michel in the art of writing plays. *Le truc d'Arthur*, at the Palais Royal, is a very dull comedy in three acts by Messrs. Chivot and Duru. The situations are of the kind usually found at this temple of after dinner laughter, and in this case, at least, there might be some material in the adventures of a master and servant changing places for adaptation. The piece would suit Wallack's if clearly translated.

Charles Warner has thrown up his part in Charles Reade's play which was accepted for the Adelphi, and I hear goes on a tour with Drink. It is also stated that Mr. Reade will hire the Adelphi from the Gattis and bring out his play on his own hook. Houp la!

HOWARD PAUL.

Letters to the Editor.

STATISTICS FROM MR. GERRY.

NEW YORK, NOV. 3, 1882.

EDITOR NEW YORK MIRROR:

SIR:—Your editorial entitled "Gerry Meddling Again," in your able paper of this week, deserves notice. Without discussing the merits of the case, with which you are evidently not familiar, permit me to say with great respect that your statements relative to the work of the Society are simply erroneous. During the eight years of its existence it has investigated 9,924 complaints, involving over 29,772 children; has prosecuted 2,817 cases, convicted 2,489 offenders, and rescued and placed in homes or institutions 5,545 children. Its Receipts on Rooms during the past two years have sheltered, cared for and clothed 639 children, and furnished them with 5,748 substantial meals. During the past four months its officers rescued 655 children from the streets. During the past week eleven of the kind referred to by you as the "wretched young slaves who swarm daily out of the slums into our great thoroughfares," were taken charge of and cared for.

I enclose you a copy of the last annual report of this Society, a brief perusal of which

will satisfy you that, however you may differ with it in the enforcement of the law relative to the employment of children on the stage, you certainly have no cause to complain that it neglects other work more serious in its character and effects. No person has a greater regard for the dramatic profession than myself; and I do not care to be misrepresented by its leading journal, in a matter so important as the conduct of the work of this Society, more especially in view of the fact that its officers are not occupied, as you suppose, in investigating complaints against the children of the opera, but devote their time day and night to precisely the work which you assert they neglect.

I should be glad at any time to have you visit the Society and satisfy yourself that your criticism in this respect hardly does it justice. I remain, with great respect,

ELBRIDGE T. GERRY,

President, etc.

WHY MR. ARNOTT LEFT THE KLMORE TROUPE.

LIMA, O., Nov. 4, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you, in justice to Messrs. Hayden and Davis, managers of the Marion Elmire Chispa party, allow me to correct a circulating rumor to the effect that "the principal members of the Chispa party are quitting through discontent," and so forth.

I left the combination on Sept. 28 from the following reasons:

Mr. Charles Stevenson, manager of Miss Kate Claxton's Two Orphans company, not knowing that I was engaged, telegraphed my Chicago address offering an engagement. My wife forwarded it to me. I asked Mr. Davis, who, knowing how long I had been associated with Mr. and Mrs. Stevenson, to permit me to accept. He finally consented, and two weeks after I quit, joining Miss Claxton the following Monday. My business and private relations with manager, star and company were most pleasant, and when I left I carried with me the kind wishes of them all. I return I wish them every happiness and success—of the latter there is no doubt.

Apologizing for the length of this letter and thanking you for your kindness, I am, very respectfully,

EDWARD ARNOTT.

MISS WELBY MAKES A CONTRADICTION.

Nov. 6, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly contradict the statement that Mr. Barnes, author of *One Woman's Life*, has asked me to either use his play or stop using the title, *One Woman's Life*? Now, nothing of the kind was ever said that might tend to injure me. The play is exactly as we played it the opening night in Newark, ten weeks ago—a long time to find out changes, seems to me. He saw it then, and though seeing the language had been altered a little, allowed it was for the better. The alteration was made by a gentleman Mr. C. R. Gardiner sent to me for that purpose; but was witnessed by Mr. Gardiner and Barnes in Newark our opening night. Plot, situations and all remain the same. With respect,

BERTHA WELBY.

Professional Doings.

—A new opera house is to be erected at Dallas, Tex.

—W. S. McKeon has joined Mitchell's Pleasure Party.

—Rice's Surprise Party in Pop will play here next January.

—M. B. Curtis and Albino de Mer will pass next summer in Europe.

—W. J. Scanlan opens at the Mount Morris Theatre, Harlem, next week.

—It is said that the People's Theatre in St. Louis is heavily mortgaged.

—The variety serio comic has already seized upon the name of Langtry.

—Frederick Pilot is still in precarious health at his home in Walpole, Mass.

—Adam Forepaugh closes his tenting season at Chattanooga, Tenn., next Wednesday.

—Gus Williams drew \$2,208.50 for the Jersey City Academy on three nights of last week.

—Josephine Reilly, a Cincinnati society lady, will soon make a New York debut in Juliet.

—The managers of the Indian Wigwag claim to have cleared \$6,000 in the last five weeks.

—Senorita Cordona closes her engagement with Barrett's Circus on the 30th and returns to Italy.

—Steele Mackaye is said to be negotiating for the site of the burned Park for his new theatre.

—It is said that the costumes to be worn in *Perola* at the Standard Theatre will cost \$25 apiece.

—Buffalo Bill has not yet recovered the case of rifles which was stolen at Greencastle, Ind., recently.

—After war, peace. The Khedive of Egypt has engaged a comic opera company and a ballet from Paris.

—W. M. Wilkison has been made advance agent of the Julia A. Hunt company. He hails from Toledo.

—In all the large cities election returns were read from the stage of the leading theatres Tuesday night.

—There were 2,600 people gathered in Carli's Opera house, New Haven, on the Jefferson night last week.

—Dore Davidson's combination, with Alma Stuart Stanley as star, will open their season at New Haven on the 20th.

—During the engagement of Mrs. Langtry at Wallack's, Mr. Abbey receives sixty per cent. of the gross receipts.

—A Brighton, England, paper says that Fanny Davenport's acting in *Only a Woman* is "great and forcible."

—Eugenie Le Grand will play a week at the Windsor Theatre, Boston, beginning Dec. 11. Camille will be the play.

—Next week Carrie Swain will cut up pranks as Cad the Tomboy in St. Louis. This week she is among the Hoosiers.

—Manager McCaull has secured Frank Wilson, lately the comedian of Mitchell's Pleasure Party, for his opera company.

—Sam B. Villa informs us that his business is far ahead of last season—which of course means that it is the best he has ever known.

—At a breakfast given by John McCullough to a party of friends in St. Louis last week General Sheridan was among those present.

—The Planter's Wife appears to be making money on the road. The company has been strengthened since it appeared at the Mount Morris Theatre.

—Minnie Cummins says that she intends to manage a New York theatre before she dies. At present she is building a cottage at Long Beach.

—Mlle. Adele Cornalba, the danseuse, has been engaged for a season at Haverly's Theatre, San Francisco, and leaves for the Coast next Tuesday.

—Wright Huntington is now the leading comedian of Beaver's Rooms for Rent company, and is said to be a great improvement upon his predecessor.

—Charles E. Chapin has been engaged as business manager of the Minn Burling company. He writes that business has exceeded expectations.

—The World is on at Theatrical and Williams' cozy little Novelty Theatre, Brooklyn, E. D. The Knights are playing at the Lee Avenue Academy.

—Uncle Dick Hooley has already tired of his latest minstrel venture. He has disposed of his interest in the organization known as the Rice and Hooley Minstrels.

—Prof. Emil Wolf, conductor of the orchestra at the Tabor Opera House, Denver, has dropped into a legacy of \$41,000 by the death of a relative in Germany.

—George R. Sims denies that he is a partner in Charles Wyndham's scheme to build a new theatre in London. Mr. Wyndham never said he was a partner of his.

—By mistake last week, THE MIRROR announced York Stephens' retirement from the Mankind company. Mr. Stevens is acting with the party this week at the Windsor.

—It is not true, as stated by a Chicago daily, that Ed. Rice will play a comic opera called *West Point*, by Bartley Campbell, this season. He will stick to Pop, doing nothing else.

—Thatcher, Primrose and West are meeting with marvellous business, their performance being pronounced by the Southern press as the best now before the public. Their business is great everywhere.

—The Lingular company has met with wretched business on the road. It is stated by those who ought to know, that William Horace is making up the deficiency himself and carrying the troupe along.

—Nixon and Zimmerman, of Philadelphia, have a second victory over the ticket speculators, having obtained from the Mayor of their city assurances that they will be sustained in their honest efforts to shut down on the nuisance.

—Ada Gray's East Lynne company has had a real elopement. The Barbara Hare of the company (Nettie Abbott) skipped from Chattanooga with a commercial drummer, last week, about half an hour before the rising of the curtain.

—A Methodist minister writes the dramatic critic for the Jersey City Evening Journal. They are very bad criticisms. There is said to be another person doing the same thing in Grand Rapids, Mich. with about the same results.

—W. W. Kelly, manager for Charlotte Thompson, writes us that his star's business on the road is excellent. This is confirmed by the reports of our provincial staff. A week's receipts in Pittsburgh were \$5,000, and in Chicago over \$6,000.

—The American Opera company, Col. J. Franklin Warner manager, will open season at the Windsor Theatre, Boston, on the 27th, in the new opera, *Arctic*, for the libretto of which \$1,000 was paid. One or two principals have yet to be selected.

—The Wilbur Opera company strikes South of Mason and Dixon's line next week. Their business has been very good through New York State. Box office returns are much better than last season.

—Nick Roberts is undecided whether to head his Humpty Dumpty train toward the Pacific coast or return East. He divides these latter days of the week between Colorado Springs and Pueblo.

—Percy Maldon wishes it known that he was not discharged from the Madison Square company now travelling in the South, but left the party owing to a personal disagreement with the manager. Meantime matters have been amicably adjusted.

—Callender's Colored Minstrels gave a free matinee at Coldwater, Mich., for the children in the State Orphan School there. Manager Tibbets donated the use of his new opera house. The doors were closed against everybody but the orphans and their teachers.

—Many actors who played for the Actors' Fund have recovered no copy of the by laws. They are also ignorant of the qualifications necessary to membership. A circular setting forth these points might not be amiss, sent out by the secretary to the profession generally.

—Ford's Dramatic company is engaged in the unauthorized production of the following copyrighted plays: *Hazel Kirke*, *The Octopus*, *A Celebrated Case*, *Barker's Daughter*, *Divorce*, *Shanghai* and *Two Orphans*. The Madison Square Theatre management is looking after them.

—We are pleased at being informed by our Chillicothe (I) correspondent that "Mr. Hayden, late of the defunct Woodson and Allen Minstrels, has reached home and is working at his trade—house painting." He is to be envied by the great majority of the burnt cork fraternity.

—J. K. Emmet's receipts are of allopathic proportions everywhere; but he feels a sympathy in the work of the Homeopathic Hospital in Buffalo, and so gave a benefit last night (Wednesday) for its assistance. The Meech Brothers gave the house and the attaches volunteered their services.

—The unsafe section of the Park Theatre wall left standing was pulled down by workmen Saturday. It has not been definitely decided yet whether a new theatre will or will not be erected on the old site. The property will not be available for store purposes for some time yet, as the tenants who occupy the Broadway side for business purposes hold long leases, which they may not be willing to relinquish.

—A new dramatic paper has been started; but American managers and actors need to throw up their hands in despair, as it is published in Berlin. It is called the *Neue Aera*, consists of eight tastefully made up pages, and is printed in German and English. It contains an advertisement of Leavitt's attractions, and prints the startling intelligence that "The Swedish Nightingales will visit America in January."

—The foolish tender of people who frequent theatres, to rush like frightened sheep at the first alarm of fire, was exemplified at the Brooklyn Academy of Music on Friday afternoon. The house was crowded during Emma Thursby's concert, when smoke from an adjoining chimney entered through an open side window and was seen in the upper

gallery. No sooner did the spectators there perceive it than two hundred women made a wild rush for the door. This alarmed the occupants of the dress circle, and there was a general screaming and fainting time. Luckily Officer Weisman was on duty. He held the crowd in check and thus prevented a panic.

—Pinatore has been translated into Pennsylvania Dutch, and is to be brought out in Allentown, Pa., by Manager Aschbach, on Nov. 23 and 24. Pennsylvania Dutch is mistakenly thought to be a dialect. On the contrary, it is a language, with a grammar and a literature—its poetry and its prose. Manager Aschbach's proficiency are on the topic of expectancy. In the east and about are such good old Pennsylvania Dutch names as Schoeb, Schancker, Wehrly, Sattler, Eckert, Lindenmuth, Frits, Laubach, Hersh, Strous, Deil, Hallman, Wint, Shandweiler, Shimes, Koch, etc., etc. This production of Pinatore is to be the social event of the season in the Lehigh Valley.

—J. B. Renaud, Harry Conlan's whilom manager, informs THE MIRROR that Conlan's Milwaukee fiasco was even worse than has been published. In one of his sober moments, Conlan, (whose real name is T. S. Henderson) proposed to his manager that they get the company to a town in Illinois where they had been billed, and then skip with the first money taken in. Mr. Renaud refused to take part in any such disgraceful proceeding. At last accounts Henderson was in an inebriated home in Chicago. Mr. Renaud's confidence was sadly abused, he having refused several offers at the time he accepted Conlan's. The fellow represented that he had plenty of money. He hadn't a cent when he reached Milwaukee. Managers and professionals should in future give Henderson a wide berth, under whatsoever name he turns up.

PROVINCIAL.

[Received too late for classification.]

CLEVELAND.

The success of the Boston Ideals was even greater than Emmet's. Their best presentation was *The Masquerade*, Thursday, with charming Geraldine Uimer as Bettina. Other nights, *Patience*, *Musketiers*, *Fatinitas* and the *Chimes*, with the *Pirates* matinee, filled the house to overflowing. Week's receipts are \$18 in excess of Emmet's, which were \$7,318—making nearly \$1,800 for two weeks. Rice's Surprise Party opens 6th with Pop. Edouard's Sparks made their first appearance in Cleveland at the much abused Academy Oct. 30. Full houses have gone into ecstasies over the funny Powers and Edouard. France, 6th.

Ideals: Several members of the Ideals were dined at the Windsor by Mr. Thos. Kilpatrick. Mr. W. Whitney was entertained by Mr. and Mrs. Carleton. Miss Uimer sang Mabel at the matinee for Mary Hebbes, who had gone home to Columbus suffering from an attack of quincy. The terra-cotta crasse seems to have struck the Ideals at this point, the stationers being quite overtaxed by inquiries for white ink and aesthetic paper. The Cleveland market not being dragged with white ink, Marie Stone went into its manufacture herself—with what success her future correspondents will testify. Fred E. Pond, with the company since its first tour in 1879, celebrated his twenty-second birthday 3d, and Miss Ober laid in a stock of elegant birthday cards for future use. Boccaccio and Olive have been dropped, the former requiring too extra people of no use in other operas—the latter, Miss Ober avers, because the costumes are distasteful to the lady members. James B. Curran's little daughter Emma made her debut Friday with the Ideals, as the Infant Arline in *Boumian Girl*.

PROVIDENCE.

Low's Grand Opera House (Wm. H. Low, manager): Squatter Sovereignty caught on immensely. This week Galley slaves for first three nights, with Frank Evans, Annie Ward Tiffany and a good cast. Mrs. Howard was obliged to cancel her dates of 9th, 10th and 11th, on account of illness. The Planter's Wife, with Maude Granger, Harry Lacy and Carrie Bowser, will be the attraction offered for first part of next week; also at the Elks benefit on Tuesday evening, 14th. Extra attractions will be by a portion of the company from Theatre Comique and Leavitt and Pastor's combination. The Elks are now occupying their new lodge room in Low's Grand Opera House. It was built and arranged especially for the use of the Elks, and is a very handsome lodge.

Providence Opera House (George Hackett, manager): Haguel's Minstrels, and Wallock's company in Queens Shilling, this week.

Theatre Comique (Hopkins and Morrow, managers): An extra bill is off next week. Among the attractions are the Vivian Sisters, Turner, Welsh and Harris, Devlin and Tracy, James Dicks, Nellie Gay, Ned Lang and Viola Rosa, George Kenney and J. D. Browne. The stock company will appear in the Living Statue for afterpiece.

Items: Dan Mason, connected with Theatre Comique some two years, left Saturday night for Washington, where he joins the Leavitt-Pastor combination. John D. Griffin, partner of Mr. Mason, will also join the company.

PITTSBURG.

Opera House (John A. Ellsler, manager): Emmet did an immense business last week. McCullough, 6th, followed 18th by Robson and Crane.

Library Hall (Fred A. Parke, manager): Pop, by Rice's Surprise Party, week ending 4th, to good business. Colville's Taken from Life, 6th, week; Leavitt's Giganteas 13th, 14th, 15th; The Harisons, 16th, 17th and 18th.

Academy (H. W. Williams, manager): Leavitt's All Star Special, company last week, to large business. Harry G. Richmond Specialty Congress 6th; San Francisco Specialty company 13th.

Harris' Museum (P. Harris, manager): The usual large business was done here last week.

Items: THE MIRROR's front page illustration of the Park Theatre fire was timely, and drew forth commendatory remarks. Dick Gorman left the Surprise Party here. He is replaced by Pin Reynolds, a local comedian. The Ford Brothers will exhibit at the Museum shortly.

CHICAGO.

Harmon Opera House (C. H. Bagley, manager): Jumbo Davis played to a packed house 1st, the closing night making the greatest hit in comedy ever known in this city.

Wright's Opera House (A. McFarland, manager): Frank Morisco having failed to fulfil his contract for the 8th, the 13th will be the opening date by the Madison Square Professor company.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

Of all the favorite actresses who from time to time pay a visit to Boston, perhaps none is regarded with so much favor as Clara Morris, who has admirers not only among regular playgoers, but in a considerable class who seldom go to the theatre, unless when they have an opportunity of seeing her. The Park has been crowded at every performance. The distinguished actress appeared as Miss Multon for the first time here in six years; and I adhere to my opinion of former years, that a finer piece of acting is not to be found upon the stage at the present time. Miss Morris has never acted better than on the present occasion. The support was in the main excellent. Sol Smith, as Belin, the tutor, gave a picture of realistic beauty—the entire performance was a grand one. D. C. Anderson surprised me by a capital representation of Dr. Osborne. J. H. McCormack made an excellent La Tour. Lelia Granger and Carrie Elberts shone resplendent as the children of La Tour. Nellie Cummings and Mrs. Eldridge gave fine representations of Mrs. La Tour and Arabella. This week, Lotta.

Romya Rye is a great success at the Museum. Standing room only is the cry every night. The play has been produced in grand style, every attention being paid to the scenery, machinery and properties. The company are competent and efficient, and Mr. Warren scored a great success as Joe Heckett. His make up was very effective, and his pathos very beautiful. Mr. Barron labored with the utmost zeal for the success of the piece in the ungrateful character of the hero (Rye). George Wilson was, as usual, excellent as Knivett. William Seymour was in his element as one of those picturesque scoundrels of the stage. George Parks, as the villain of the piece, was very fine. Annie Clarke, in the thankless part of Lura Lee, played with much power and pathos. May Davenport was warmly welcomed back where she was formerly so popular, and did all she could to make Gertrude Heckett prominent. Mrs. Vincent played with much earnestness as Mother Shipton. The other members of the company did full justice to the characters assigned them. Romya Rye will hold the stage of the Museum for many weeks to come.

Goodwin and Thorne concluded a most successful engagement at the Globe on Saturday. The Black Flag is a great drawing card. This week, Jefferson as Rip.

The Windsor drew crowds last week to witness Farnham's Rooms. The affair is very trashy and devoid of wit or fun, and requires a great deal of working up to make it a go. Topsy Venn and company played with care and endeavor to make the play a success. This week, Mitchell's Pleasure Party.

The same cry at the Howard, crowded houses nightly. This week, Barry and Fay. The Boylston Museum is one of the most popular resorts in the city, and one must go early to obtain even standing-room. This week a special company in the burlesque of Youth.

Madame Nilsson's two concerts last week attracted audiences which packed the Music Hall completely. Her reception on both occasions was enthusiastic. Her voice and style have changed but little since the artist was last heard here. So great has been her success that her manager announced that she will reappear here during the season.

Items: The grave of Adeline Phillips is a few rods south of the Daniel Webster tomb at Marshfield. Nella Brown made a successful debut at the Park on Saturday night. As Lady Gay Spanker, Miss Brown seemed perfectly at ease, and played the part more like an old stager than a novice. Jack St. Maur is in the city and doing some good work in working up the Salvini engagement. Eugene Le Grand will play a week at the Windsor, commencing Dec. 11. Camille will be the play. The Boston Bijou Theatre is announced to open 29th, Thanksgiving week. It is said that the new opera of Perola is to be the opening attraction. Fanny Brown has been dangerously ill for the past week. Lillie Ashby is still confined to her residence, suffering from her late accident on the Sandusky and Ohio Railroad. Norah Bartlett is the only member of the Museum company who is out of the cast in Romya Rye. Boucicault writes that Sadie Martinot has made a great success as Katherine in Rip Van Winkle in London. Joseph Keane has attempted to resuscitate Fred Stinson's venture at the Dudley Street Opera House, but without success.

PHILADELPHIA.

Annie Pixley commenced a two weeks' engagement at the Walnut on Monday, 6th, appearing for the first time in this city, in her new play, Zara. The piece, which claims Fred Marsden as its author, was produced early in the season at Columbus, Ohio, but has been heard of but seldom, being forced to take a back seat for M'iss. The plot was given in THE MIRROR at the time. Zara has little to do with the main plot. The gypsy girl is, of course, unaccustomed to the ways of society, and finding herself among civilized people, is afforded opportunity to display ignorance. In this play, as in every production that bears the stamp of Mr. Marsden as its author, the plot suggests all of the many pieces he has written. In Zara we have a little of Zip, Musette and Cheek. M'iss next week.

Haverly's Comic Opera company appeared at Haverly's on Monday evening, in Strauss' delightful comic opera, The Merry War. The company includes Pauline Hall, Dora

Wiley and Richard Golden, as principals. Emeralds is to be brought out next week for the first time in this city.

Willie Edouin's Sparks company put in an appearance at the Arch on Monday evening. Dreams is still the piece de resistance, and Edouin has taken to playing the role of the photographer. Mme. Jaraschek will commence an engagement 13th, in her new play, Marie Antoinette.

M. B. Curtis is at the Opera House, having put in an appearance on Monday evening in well-known Sam'l of Posen. Modjeska is heralded for the 13th, and will reappear in this city as Rosalind in As You Like It. A very great deal is said about Modjeska carrying the spear formerly the property of Neilson; but it will take more than the dead and gone Adelaide Neilson's spear to gain for the living actress the praise accorded the dead.

The Queen's Lace Handkerchief, produced at the Lyceum on the 1st for the first time in this city, has scored a decided hit, and is drawing crowded audiences. The company is well balanced and the representation given of the work decidedly clever. At the Lyceum, Strauss' melodious opera is heard to better advantage than it was at the Casino, New York, and the singers are kept warm not only by steam but by plenty of applause. Mme. Mathilde Cottrelly is the great attraction. Her voice is light, but she sings artistically, and is a very handsome woman. It is difficult to realize that she is a great soubrette actress; but she will doubtless accomplish more when perfectly at home in English-speaking parts. As Cervantes, Signor Perugini is very creditable; but his voice is more that of a high baritone than a tenor.

Frauline Gallmeyer is still at the Germania. She is supported by the New York Thalia Theatre company and is attracting large audiences.

Hearts of Gold is given every evening this week at Wood's Museum, also at the matinees on Wednesday and Saturday. For the off matinees the nautical drama, Ben Bolt, and Mr. and Mrs. Peter White.

At the Bijou they are doing The Duke's Daughter, which is only another name for the old play of The Duke's Motto. The piece named will divide the week with In gomar. Lillie Hinton and William Davidson, Jr., are immense favorites at the Bijou, and have attracted not a few of the former patrons of the Museum.

At the Arch Street Opera House and the Eleventh Street Opera House the programmes have been changed. Courtwright gives his new burlesque entitled Scapple, at the former, and Carncross has a new minstrel extravaganza on the Bi Centennial.

Nick of the Woods, with Joseph Proctor as the attraction, at the National. Also Harris Triple combination. At the Grand Central, variety is in full blast. The company includes Charles T. Ellis, Wood and Beasley, Ashley and Hess, Pauline Batchelder and many others.

Items: Stoddard's series of lectures closed on Friday evening. He announces a Spring course. Mrs. John Drew was in town last week, as Mr. Jefferson was playing Rip down East. She joins him for The Rivals in Brooklyn. The Cecilia, one of the finest choral organizations in this city, has engaged Miss Thurbury for the soprano solos in The Messiah, which will be heard next month. The other soloists will be Mrs. Cole, Mr. Jordan and Mr. Remmert. Managers Nixon and Zimmerman, of Haverly's Theatre, who "froze out" a noted ticket speculator about two weeks ago by putting employees on each side of him to sell tickets at box-office rates and afterwards obtained an opinion from Mayor King that they had legal redress if the annoyance was continued, have had a placard in the biggest type tacked on a door near the box-office: "Tickets bought from speculators will not be received at this theatre."

SAN FRANCISCO.

OCT. 30.

Mayo has left us to "seek green fields and pastures new." His last week at the California was a poor one.

Mme Conchita and the Leo Brothers are the latest novelties at Emerson's. The lady is clever in her negro plantation impersonations. Her voice is thin and seemingly strained and entirely devoid of sweetness, but her dialect and character impersonations are good. The Leo Brothers act on the high trapeze is both daring and graceful, but I think not an acquisition to the bill; it's too risky, as they perform without the usual netting underneath. Ferguson and Mack are still here, and contribute greatly to the amusement of their audience, whilst Emerson and Reed do their share and hold their own. They are said to be dividing about \$1,200 a week.

The Grand Opera House will again open its doors to the public to-morrow night, under the management of Charles L. Andrews and L. B. Stockwell. Humpty Dumpty will be the opening attraction. Louis Homeier, late leader of the California Theatre, will be musical leader, Edward Barrett will be assistant stage manager, and Charles Goodwin, late of the Baldwin Theatre, will occupy a responsible position on the executive staff.

The cozy little Baldwin will open on the 6th inst., for one week, with Mrs. F. M. Bates as the star. Change of bill every night will be the order of things. Information comes from your side stating that Gustav Frohman has leased the Baldwin. We are glad to hear this, because it assures us good and efficient management of this elegant theatre, and guarantees us the presentation of all the Madison Square pieces. Samuel Myers and J. H. Love have been selected for positions in the front of the house, while David Belasco will be the stage manager.

Items: Al. Hayman arrived here ten days since and has completed the leasing of the Bush Street Theatre for one year from Christmas day for M. B. Leavitt. Mr. Layman will stay here as resident manager. The theatre will be redecorated in a gorgeous manner, and will be conducted as a first-class variety theatre, a la your Tony Pastor's. The opening attraction will be Leavitt's All Star Variety company for four weeks. The Authors' Carnival has become the rage and has drawn a certain amount of patronage from our theatres. This is its last week. Morris Greenwall arrived by steamer from Australia, Oct. 29. He comes as business agent for the antipodian theatrical firm of Struck Oil Williamson, Garner and Musgrove, with an eye for suitable theatrical attractions for that island continent. The failure of Emilie Melville, Jennie Lee and others that have returned there lately with the expectation of reaping a golden harvest does not prove that the Australians are a kind of fish that will bite at every bait.

The Lees go to the Grand Opera House in a week or two. This lofty theatre will give them a fine opportunity to do their break neck act. The Bella Union, a theatre of bad

repute, was raided by the police on Wednesday last, on account of the vile performances given therein. Owen Dale, the manager, and all the company, including musicians and stage hands, were marched to the city prison, where they spent the night. Bail was procured next day, amounting in the aggregate to \$4500. P. T. McAtee, the proprietor, furnishing it. This action is fully sanctioned by the press and the public.

Laura Clancey (late of Mayo's company) left on the steamer this morning for San Louis Obispo, where she goes to seek health. She has relatives living there. Kohler's waxwork show arrived from Australia. On Sunday evening, 5th, a testimonial benefit will be tendered to Miss Charlotte Bewley at the Baldwin Theatre, by the Madison Square Dramatic club, on which occasion Miss Bewley will appear in the Two Orphans. She will be supported by the members of the club. Hattie Moore and Harry Gates go to the Winter Garden instead of the Tivoli. Harry Ratenberg tests for a month and then proceeds East. The Kralffy Brothers will be one of the attractions that will come to this coast under engagement to Messrs. Andrews and Stockwell. Oaklanders are talking of building a theatre. The Palmer Bert company are doing well in Oregon. Phoebe Davis has established herself as a favorite. J. R. Grismer, the leading man, is also a great favorite. Gustav Henrichs has accepted the post of leader of the Tivoli orchestra.

CHICAGO.

The past week has been devoid of either interest or novelty in things dramatic, a sort of off week—after the extraordinary prosperity and succession of brilliant performances since the opening of the season. At Haverly's the third week of Lights O' London drew a large crowd as ever, and it will be kept on for one more week. This drama has proved to be the best drawing card of the season so far, and it would be good for four weeks more. A most enjoyable feature of the performance has been the acting of little Eva French as Tim. Any one who has been in London cannot but recognize the truthfulness of the picture. The Kralffys open on the 19th in Around the World in Eighty Days.

Barlow, Wilson and Company, in an ordinary minstrel performance, with nothing very new, and plenty of old material, have met with only tolerable patronage at the Grand. The Boston Ideals the current week. The opening opera will be Fatinitza, to be followed by Patience, Mascotte. Mathilde Phillips and Marie Stene are the principal prima donnas, and a new aspirant for operatic honors in the person of Mary Beebe.

The first night of the White Slave at Hooley's was, without doubt, the best of the week. There has been a perceptible falling off during the remainder of the week. The outlook for the second week is dubious. 12th, George H. Adams' Humpty Dumpty.

The trials and tribulations of sweet Hazel Kirke, as presented by Effie Ellsler, and the stern will of old Dunstan Kirke, as depicted so vividly by C. W. Couldock, has been attended by excellent audiences at McVicker's. The company is a good one as a whole and work together well. The engagement of Lawrence Barrett is being looked forward to with much interest. The reports from Philadelphia of the new tragedy, Francesca di Rimini has caused a universal desire among the best patrons of the drama to see it.

The St. Felix Sisters' troupe have had excellent patronage at the Olympic. This week, Rents Santley Burlesque company.

Davens' Allied Attractions have filled the Academy of Music; and can safely rely on doing so, when they come again. The company is the best on the road.

Items: The last work of Louis Malmsa, the late scenic artist of McVicker's, will be seen in Barrett's new play. Charles R. Thorne, Jr., is expected here during the week to join the branch of the Union Square company, which opens at the Grand 20th. The Romya Rye follows the Kralffys at Haverly's. This house has so far secured the best dramatic novelties of the season, and has met with corresponding success. The Park Theatre fire aroused the Citizens League to action, and for the fourth or fifth time they pitched on Haverly's Theatre, to insist on better protection in our theatres against the devouring elements, saying that this particular theatre was positively unsafe. It may be so, but the public go all the same, and the management claim to have as good facilities to protect their patrons as any other house, barring McVicker's. Fred Greenwood, of this city, is engaged upon a new play for Katie Putnam.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Always a pronounced favorite with the admirers of the legitimate, the lightness of patronage accorded John McCullough during the week just closed was somewhat in the nature of a surprise to the management. Virginia, presented 3d, attracted the only really profitable audience of the week. John T. Raymond is the attraction present week. Mary Anderson follows 13th. Robinson's Opera House (E. E. J. Miles, manager): By one of those anomalies characteristic of the amusement seeking public, Taken from Life, which during the previous week had been witnessed by the least profitable houses of the season, fairly captured Cincinnati, and the second week of the engagement which closed 4th, was a continued succession of houses packed to repletion. The letter carriers sold a large number of tickets. The Thalia Theatre combination will give us German opera present week, followed 13th by Atkinson's Jollities.

Heuck's Opera House (James Collins, manager): Mestayer's Tourists made their final trip 4th, and took their departure same evening for New York City. Business throughout the week was excellent. The Danites, with McKee Rankin, will be indicted present week. Leavitt's All Star Specialty company underlined for 13th.

Coliseum Opera House (James E. Fennesy, manager): Beyond supplementing previous announcements by stating that Frank Frayne will in all probability follow Joe Dowling during Thanksgiving week beginning 27th, there is nothing in the shape of news to chronicle.

Vine Street Opera House (Charles S. Smith, manager): Among the many meritorious features of past week's programme were Fred Plasted in his club swinging act, and the gymnastic performance of Hulmes, Orville and Malcolm.

Items: Bonny Whitton, of this city, who has recently severed his connection with Minnie Macdenn's Fogg's Ferry combination has been engaged by the management of Heuck's in the capacity of property-man. The Elks gave an enjoyable social Oct. 29. H. Clapham, Jr., representing the advance interests of McKee Rankin's Danites is in the

city, and is authority for the statement that Mrs. Rankin, who has been ill for several weeks will rejoin the company here, 6th. A Fogg's Ferry combination No. 2, with Carrie Stuart (Hyman) of this city, as the star, is reported as devastating the small towns of the Indiana interior. Joseph P. Reynolds is in town heralding the advance of the Thalia Merry War combination. Louise Balfie, leading lady of the Taken From Life combination, enjoys the distinction of being related to the celebrated composer of the Bohemian Girl. Harry Gilbert will be shortly prepared to astound our country cousins with his sensational drama, The Aeronaut. A real balloon will be one of the features. Prof. Cromwell's entertainment during the week at Smith and Nixon's Hall was well attended. One or two of our local journals, in the absence of other sensations, attempted to create an excitement, 30th, by chronicling an attempt at suicide on the part of Lizzie Annandale, the contralto of the Abbott company. Sifted down the only basis for such rumor was occasioned by the artist who, suffering from hysteria, had taken an overdose of morphia, necessitating the services of a physician, who rendered the necessary relief.

ST. LOUIS.

Nov. 4.

Grand Opera House (John W. Norton manager): The Rankins have drawn excellent houses, The Danites and 49 being as powerful drawing cards as ever. Emma Abbott's company open in Martha 6th, King for a Day 7th, Chimes of Normandy 8th (matinee), Lucia (evening), Rigoletto 9th, Sorambal and "Miserere" from Il Trovatore 10th, Eliaz of Love 11th.

Pope's Theatre (Charles R. Pope, manager): One of the greatest comic opera successes ever scored in St. Louis has been the production of Merry War, by the Thalia Theatre company, during the present week. Prices were raised to \$1.50 for parquette and parquette circle and correspondingly all over the house; but the houses have been crowded nevertheless. Miss Raberg, Mr. Klein, Max Lube and the other principals were very fine in all their work, and the piece was brilliantly costumed and mounted. Stanley's Allied Shows 5th.

Olympic Theatre (Charles A. Spalding, manager): The Haulons in Le Voyage en Suisse have drawn only fair audiences. In fact their piece is only a one season attraction, and they need something new. Robson and Crane in D. A. M. 5th.

People's Theatre (W. H. Smith, manager): Harry Miner's Variety combination, one of the best that has ever come to St. Louis, drew fine audiences all the week. Jesse James combination 5th.

Items: On Saturday evening, Oct. 28, Adelaide Randall made a successful debut with the Strakosh English Opera company, appearing as Zerlina in Fra Diavolo at the Olympic. John McCullough gave a breakfast at the Southern Hotel on the 29th. Among other distinguished guests were General Sherman, Gerard B. Allen and a number of leading business men. John W. Norton returned home this week, well pleased with his reception in New York. He will appear in the cast of Romya Rye during its St. Louis run. Flora M. Pike has gone to New York to fill her engagement with Tony Pastor. The St. Louis Lodge of Elks held their annual election on the 5th. Miss Raberg, of the Thalia Theatre company, was taken ill during the week, and her part of Eliaz was taken on Thursday by another lady. W. P. Slocum, late stage manager at Pope's Theatre, has just started for Hot Springs to take charge of the new Opera House there. It will be opened 20th, with F. B. Warde as the attraction.

BROOKLYN.

The Black Crook has drawn large houses at Haverly's this week. The Kralffys have mounted the spectacle in grand style, and with its well equipped ballet, led by Mlle. De Rosa, its fine scenery and the introduction of a variety melange, the Crook pleases the public taste and is a strong attraction. Nellie Larkelle makes a handsome Stalacta. Next week, Emeralds.

Ada Dyas opened at the Grand on Monday night in An Unequal Match, which is not by any means a brilliant play, but far above the trashy melodrama to which we have been treated lately. Miss Dyas is a finished actress, and her impersonation of Hester Grazebrook is a fine effort. The company is the best that has appeared in Brooklyn this season, numbering among its members Barton Hill, George Holland and James Graham. The latter is a new comer and a welcome addition to the small stock of really good actors now on the boards. Miss Murielle is a very handsome woman, and plays in an acceptable manner. London Assurance and Caste will be given the latter part of the week. The houses have been very large, showing that the public appreciate good acting. Next week, Neil Burgess' new play.

At the Park, The Black Flag has attracted large audiences. Edwin F. Thorne receives generous applause nightly for his fine acting, and Nat Goodwin is very amusing as the Jew sharper. Mrs. Goodwin has a part somewhat out of her line of business, but acts it with rare discretion. Next week, Joseph Jefferson will appear in The Rivals. Hyde and Behman present an excellent olio entertainment nightly. The Olympic quartette, John Kernell, Dan Collyer, Alice Smith, Alice Daly, Carrie Howard, Jennie Satterlee and Harry Bryant, are the principal attractions.

Celie Logan lectured on "Actresses," to a fair-sized audience, at the Grand on Sunday night.

William Tell was sung by Mapleson's troupe at the Academy on Tuesday night, and The Huguenots will be sung to-night (Thursday).

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): Baker and Farron closed a fairly successful week's business on Saturday night. The week was divided between Max Muller and Chris and Lena. The stars were excellent in their specialties. Farron's singing was very enjoyable, and Baker did some good acting as Max Muller. On Monday, Herrmann and his company opened to a good house. The Loretas, Awata Katsunoshin and E. D. Davies gave their specialties. Next week: Sam'l of Posen.

Academy of Music (Samuel W. Fort, manager): The Barton Comic Opera company closed its season here on Saturday. The houses were very light. Billee Taylor and Vicar of Bray made up the repertoire. Solomon's new opera was not a success and the performance dragged very much. The company was a good one and worked hard. Marie Jansen, a favorite here, appeared at a disadvantage in a part ill suited to her. Harry Brown, as the Vicar, was quite good.

The stage setting was up to the standard usual at this house. Minnie Madden gave her new play, Fogg's Ferry, to a large and well-pleased audience on Monday. Next week, Wilbur Opera company.

Ford's Opera House (John T. Ford, proprietor): Louis and Alice Harrison were cordially received in their new venture, and business continued good throughout the week. The supporting company was exceptionally good. As a piece of character acting, P. A. Anderson's Giametti has never been excelled by anything of the kind seen here. Callender's Colored Minstrels this week. Next week, Taken from Life.

Monumental Theatre (James L. Kernan, manager): John L. Sullivan, pugilist, made his first appearance in this city this week, and with him a large company of sporting-men and variety stars. Next week, Across the Atlantic combination.

Front Street Theatre (Dan A. Kelly, manager): Fanny Herring this week, in Little Buckshot, supported by the stock. Olio: Fields and Leslie, Mr. and Mrs. Jerry Cohen, E. C. Edwards, Sadie De Marr and Billy Kennedy.

Items: Emma Thurbury is announced for two concerts, 13th and 23d. Little Frank Farrell was here this week, making preparations for the production of Taken from Life. The Elks held a meeting on Sunday night and elected officers for the ensuing week. Joseph Reock was elected Exalted Ruler.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Nick Roberts' Humpty Dumpty company opened Oct. 30, for one week, to crowded house.

Items: The Nick Roberts' Humpty Dumpty company made the extraordinary time of 18½ hours from Omaha to Denver, it being the quickest run ever made on the Union Pacific railroad. H. E. Wheeler, the advance agent of the Farmer's Daughter combination, spent Sunday in this city.

CONNECTICUT.

DANBURY.

Opera House (J. S. Taylor, manager): Vokes Family opened season here Oct. 31 to small audience. Belles of the Kitchen was the play. Boston Theatre company in The World 2d to large and well pleased audience. The company, with the exception of John T. Craven, as Mo Jewell, was far below that of last season.

Item: About one hundred of our theatregoers went to South Norwalk by special train Oct. 30, to see Jefferson as Rip.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Jefferson, 1st, as Rip, to the largest house of the season, many turned away. Support excellent. Vokes Family, 2d, in Belles of the Kitchen, to good house. Gus Williams, 10th; Gilmore Band, 11th; Nilsson Concert, 13th. Maggie Mitchell, 14th.

American Theatre (W. S. Ross, manager): This popular place of amusement has played to its usual good business in spite of the election excitement the past week. John and Louise Sills, with the Royal Marionettes being the card of the week. Olio consisted of John Mayon, Lillie Wood, the Sheerans and Fox and Ward. Departures: The Sills and Fox and Ward to New York; John Mayon to Troy; the Sheerans to Philadelphia. Week of 6th, opened with Charles L. Banks, Ham and Minnie Wood, the Clarks, Ken and Billy, Burlesque Three, Cerina Peters, Ida Page and Maud Leigh.

Allyn Hall: Norfolk Jubilee Singers, Sunday evening, 5th, sacred concert to a fair house.

Unity Hall: Professor Carpenter, mesmerist, Oct. 31 and 1st, 2d, 3d and 4th, to good house.

Items: Manager Ross of the American has joined the Providence, R. I. Lodge of Elks. George T. Ulmer has been in town several days the past week on business. He reports the Danites playing to good business. Fred D. Jewett, formerly of this city is to appear in the role of Prime Minister in the play of Sleeping Queen in Boston next week. Billy Conway of Baird's Minstrels was in town a few hours one day last week. Charles G. Stone, former correspondent of THE MIRROR is running this season a very handsome house bill at the Opera House, called The Lorette.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): This house was overflowing Oct. 31 with the people who came to see Jefferson as Rip. There were 2,500 in the audience, which is phenomenal business even for Jefferson. Annie Pixley played Zara 3d to an audience of fair proportions. The World, as given 4th, by Tompkins and Hill was not as enjoyable as former performances under same management. Business was very much like the company—light. Next week: Emeralds, 9th; Wilson, 10th; Maggie Mitchell, 13th; Gilmore's Band, 14th.

Grand Opera House (Clark Peck, proprietor): The event of the week was the appearance of the Vokes Family, old favorites with us. The audience was large and almost uproarious, fun in a fog taking the place of Belles of the Kitchen for the nonce. David Garrick, 9th; Adams' French Spy company, 10th, 11th; Chimes of Normandy, 16th, 18th; Equine Paradox, 20, week.

New Haven Opera House (Palmer and Ulmer, managers): The Little Concert company opening 3d gave a very fine concert and an act of Faust to light house. They were to sing 4th, but the star was indisposed, and will fill date later—perhaps. Gus Williams, 9th; Byron, 11th.

American Theatre (Press Eldridge manager): The usual good performance and corresponding houses during week. New faces 6th; Spence, Bunnell and Sawtelle; Sanders and Dean; Geo. Melville; Parker Trow; Carter and Anderson, Harry Lloyd.

Items: Nilsson will have an immense house 10th; \$1,200 worth of tickets were sold in two hours. Manager Peck of the Grand also indulges in an electric light. In the person of Manager C. B. Palmer we have an incipient Haverly. He is the owner of the American Theatre, which brings him in a snug sum weekly; one of the managers of the New Haven Opera House, and backer for Carrie Swain, is also interested in the company which is playing the Danites, having purchased the necessary rights.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Jefferson, in Rip Van Winkle, to a grand run for seats. Such was the attraction of Mr. Jefferson's name that a large number went to see him who have not been to a theatre in years. Special trains were run on two different railroads. Receipts being over \$1,000. Boston Museum company, in World, 1st, to fair run of business. The company is first-class.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Mankind was put on the boards in fine style, but did not draw. No need to tell you what a tedious play it is. The advance sales for Lights of London promise good business for this week. Emma Abbott, 13th.

Ford's Opera House (John T. Ford, manager): The Mastodons did a fine week's business. The Harrisons, in Viva, this week. Callender's Minstrels, 13th.

Theatre Comique (T. E. Snelbaker, manager): The Necromancer drew so well last week that it is retained for this. The new specialty people are Kelly and Murphy, Gilmore Sisters, Minnie Kent, The Lorbys, Mason and Lord, and Lottie Remington. Manager Snelbaker has had new folding chairs placed in the entire auditorium. The election returns will be read from the stage. Items: Friday evening last, a man stopped at Willard's and registered as E. McDonough, at the same time remarking that he was advance agent of the Lights of London, and said he would have supper before going to his room. Later on, W. H. Stuckey arrived and said he was the agent. Mr. McDonough had disappeared after getting his supper. [This is an old dodge of Stuckey's; the man boards with him.]

GEORGIA.

De Give's Opera House (L. De Give, manager): Armstrong Brothers Minstrels, 2d, to light business. Money Bags, under the management of H. V. Donnelly, 3d, 4th, with matinee 4th, to fair audiences. Madison Square Theatre company, in Professor, 10th and 11th.

ATLANTA.

New Masonic Theatre (Lanford Cohen, manager): John A. Stevens, in Unknown, Oct. 30, to a large and appreciative audience, being called before the curtain repeatedly.

COLUMBUS.

Springer's Opera House (George J. Burrus, manager): John A. Stevens, 1st, to good house. Salisbury's Troubadours, 2d, to a large audience. The performance pleased greatly.

MACON.

Ralston Hall (Turpin and Ogden, manager): Salisbury's Troubadours opened 3d, for two nights, in Greenroom Fan, to a large house. Company and play good. Arena: Barrett's Circus, 18th.

ROME.

Nevin Opera House (M. A. Nevin, manager): Ada Gray, in East Lynne, 1st, to fair house. Shannon and Lamb's Money Bags, 2d, to good house. Lizzie Fletcher's acting as Annie Webb, took the house by storm.

SAVANNAH.

Savannah Theatre (T. F. Johnston, manager): The only attraction this week is Charles E. Ford's Comic Opera company, who appeared for three nights and matinee, giving while here the following operas: Mascotte, 2d; Merry War, 3d; Olivette and Patience, 4th. They opened 2d, to a packed house, and gave an excellent performance. All the choice seats are taken for every night of their engagement. Mr. Ford has a much better company this season than last.

ILLINOIS.

ALTON.

City Hall (James MacNulty, manager): Hi Henry's Minstrels played to a crowded house 2d, in a good programme, well rendered. Draper's U. T. C. 10th.

Items: The New Orleans Jubilee Singers were in town 2d, but owing to some mistake on part of manager of troupe they were not billed to warble.—Phil H. Irving, business manager of Draper's U. T. company was in town Saturday last looking after the interest of his show.—S. Draper has temporarily left his company to go East and organize his 100 Wives company, which he proposes to place on the road during this month.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, managers): Week of Oct. 30, Ida Lewis was the star, supported by Whiteley's Dramatic company, to good houses.

Items: C. F. Brown has succeeded Charles E. Chapin, who goes with the Min Burleigh company, as general agent of Whiteley's Dramatic company.—William Eversoll, formerly press agent Haverly's Mastodons, is at home resting for a short time.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Hi Henry's Minstrels Oct. 29; Rice Hooley's Minstrels 2d, Maid of Arran 3d and 4th—all to light receipts. Carrie Swain 9th, Gorman's Opera company 10th, Joseph Wheelock 17th.

Gaiety (John Long, manager): McGlone and McAvoy gave a good Irish sketch. Business dull.

FREEPORT.

Wilcoxon's Opera House: Fay Templeton appeared Oct. 31, in Mascotte, highly pleasing a large and fashionable audience.

Item: The baggage of the Fay Templeton party was left at Beloit, but fortunately arrived here about an hour before the curtain rose.

JACKSONVILLE.

Opera House (F. C. Taylor, manager): Oct. 30, Jubilee Singers to a very small house; 1st Atkinson's Jollities played to fair business. 2d, Buffalo Bill combination played to the largest crowd that has been in the opera house for a year.

LINCOLN.

Gillette's Opera House (G. W. Chatterton, manager): The Jollities to crowded house 2d. Fine company; pleased audience. The Jeannie Winston Opera company to good house 3d.

PEORIA.

New Grand Opera House: Rice and Hooley's Minstrels came Oct. 30, to fair business. Mary Anderson, 1st, to a full house. Baum's Maid of Arran, 4th, good.

Rouse's Opera Hall: Harris' Comedy company Oct. 30, to light business. John A. Stevens' Comic Opera company, 4th; fair.

Items: F. E. Piper was requested by the management to tender his resignation as manager of the Grand Opera House. His successor has not yet been appointed.—Gus R. Dubois, for a long time past connected with the Adelphi Theatre, died at his home in this city, after a lingering illness.—The many friends of George Gable, manager of the Academy of Music, will be pained to hear of his death, which occurred at the residence of his brother, John Gable, manager of the Adelphi, which he disposed of to his brother. He then leased the old Academy of Music, which was ably managed by him up to the time of his death.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Min Burleigh company came Oct. 27 and 28. Opened with Hamlet, Miln in the title role. His interpretation

was fine. Col. Burleigh made a very good ghost. Othello the second night. Burleigh as the Moor and Miln as Iago. Neither of these parts have been acted so badly in Springfield before. Business both nights was light. Buffalo Bill and company appeared 1st, to a large audience, and pleased the gallery gods. Mary Anderson played Juliet to a very large house 2d.

INDIANA.

BRAZIL.

Turner's Hall (Abe Turner, manager): The Pathfinders in Scraps, Oct. 28, to big business. Agnes Wallace Villa 10th and 11th.

GREENCASTLE.

Hanneman's Opera House (Brattin and Blake, managers): Baum's Maid of Arran company gave a truly good performance to a large house Oct. 31.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Strakosch's Opera company gave three nights of opera, Oct. 30, 31 and 1st. Zeldia Seguin-Wallace was the prima donna, and her singing deserved much praise. Monday night Carmen was given, and Fatinitza, Bohemian Girl and Fra Diavolo followed. Business very good at popular prices. Buffalo Bill filled the house the last three nights of the week.

English's Opera House (W. E. English, proprietor): Kate Claxton will be here the first three nights of this week, and will be followed by Barney McAuley.

Zoo Theatre (Gilmore and Whalen, proprietors): The usual good business has ruled the past week. The strong attraction this week will be a burlesque on the opera Fatinitza.

Items: Interest now centres on the election, and the theatres suffer in consequence.—Will E. English's chances for going to Congress continue very good, and your correspondent hopes to send a telegram Tuesday night announcing his election.—The statement by a city paper that the local lodge of Elks was a political institution, run in the interests of Will E. English, called forth a vigorous denial from the brethren, and a retraction followed.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): 2d, Rice and Hooley's Minstrels to very poor business; troupe \$160 out. Performance miserable. Billy Rice advertised, but did not appear. Maxwell's Black Crook 11th.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Atkinson's Jollities were greeted by a \$450 house Oct. 30. The audience was highly enthusiastic, and the new people engaged to take the place of the preceding members of this company were conceded to be fully the equals of their predecessors.

The ever popular Fay Templeton and her excellent opera company came 3d and 4th in Mascotte, Pirates and Patience to fine houses. Fay has a firm grip on the music loving people of Burlington, and never fails to bring them out in full force. Madison Square Esmeralda company 11th.

Grimes Opera House (R. M. Washburn, manager): Prof. Morris, with his troupe of trained dogs, exhibited to fair houses 3d and 4th.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): The Corinne Merriemakers came Oct. 28 and gave two entertainments. The matinee performance was well attended; large audience in the evening. The company is excellent. A Square Man was presented to medium audience 31st. Ben Maginley, as Jack Kenyon, the Square Man, pleased all by his fine acting. Fred B. Warde, always well received in this city before, appeared 1st to quite a slim house, in Damon and Pythias. Warde's Damon was grand and sublime. His support is most excellent.

DES MOINES.

Academy of Music (Wm. Foster, manager): Little Corinne Opera company presented for the first time in Des Moines the new musical comedy Bijou Oct. 25 and 26 to very fair business. Kate Putnam 27th and 28th and matinee to good houses. Dowling combination 10th and 11th, Jolly Bachelors 17th and 18th.

Moore's Opera House (W. W. Moore, manager): Jesse James combination Oct. 25 and 26; first night full house, second very light. C. D. Hess' Opera company 27th and 28th to fair business only. Fred Warde came 30th and 31st to light but appreciative audiences.

DAYTON.

Burtis' Opera House (A. L. Skeels, manager): Forbes Dramatic company opened a three nights' engagement 2d and matinee on 4th to fair business. Madison Square Esmeralda 9th.

Item: The German Theatre company of this city went to Moline, Ill., 3d to fill an engagement there.

DUNCAN.

Opera House (Duncan and Waller, managers): Robson and Crane came 2d to a big house, presenting Two Dromios and giving general satisfaction.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Atkinson's Jollities came Oct. 30 in Electrical Sparks to crowded house, notwithstanding a drizzling rainstorm prevailed during the evening. Anthony and Ellie's Uncle Tommies last night, filled the house, giving a performance about up to the average of entertainments of that class.

Whiteley's Hidden Hand company, 4th; Fay Templeton Comic Opera company, 6th, in Patience; Thatcher, Primrose and West's Minstrels, 11th.

MARSHALLTOWN.

Woodbury Opera House (S. C. Goodwin, manager): Kate Putnam Oct. 26 to good business. Fred Warde and company in Damon and Pythias to a \$600 house 27th.

Item: Fred Warde was to present Virginia, but by request of the Knights of Pythias of the city Damon and Pythias was presented with great satisfaction.

MUSCATINE.

Olds' Opera House (L. W. Olds, manager): Fay Templeton played Patience to largest house of the season. They return 15th and play Olivette. Madison Square Esmeralda 10th.

OSKALOOSA.

Masonic Opera House (G. N. Beecher, manager): F. B. Warde presented Richard III, Oct. 28 to large business. It was the most satisfactory entertainment ever given in the house. Dowling combination 13th, Maid of Arran 20th, Briggs' Boston Minstrels 30th.

Item: Warde opens the new opera house at Hot Springs, Ark., 30th.

ST. LOUIS.

Academy of Music (W. H. Grady, manager): Ben Maginley, 1st, in A Square Man.

Fred Warde, 2d, with a good advance sale of seats; Corinne Merriemakers, 3d and 4th. Nothing more booked until Dec. 11, when Katherine Rogers will be here.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Whiteley's Hidden Hand company played Oct. 26 to fair business; company good. Dowling's Nobody's Claim combination played 27th and 28th to fair business only. Hess' Opera company played Chimes of Normandy, 2d, to big business. Fred B. Warde 8th and 9th.

KENTUCKY.

HOPKINSVILLE.

Opera House (A. D. Rogers, manager): 1st, Jeannie Winston Comic Opera company to fair business in Twelve Jolly Bachelors; a bright and sparkling opera. Report their business as having been excellent since beginning of the season.

Fire: On night of Oct. 25 a very destructive fire raged in our city burning to the ground seven blocks of buildings. Loss about \$300,000. At one time our opera house was in great danger; but fortunately the fire was fought from it and the building saved. Its proprietor, Mr. Holland, in his energetic efforts to save the property of others from their burning buildings, sustained severe bruises and burns from a fall jag wall that buried him; but by the heroic efforts of a friend and a colored man, he was rescued from under the burning mass, and just in time to escape another falling wall that would have buried him under ten feet of brick and timber. Mr. Holland is confined to his room by his injuries, but will soon be upon the street again.

LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, manager): Emma Abbott—first production here, King For a Day, to large and fashionable audience. Annandale and Castle received hearty encores. Wednesday matinee, Martha, Julia Rosewald, received deserving applause. Saturday matinee, La Sonnambula, Abbott received floral tribute. Tuesday, large business. Mary Anderson, week of 8th.

Buckingham Theatre (Whalen Brothers, managers): Tony Denier's Humpty Dumpty combination. Monday's receipts, \$618. Crowded houses all week. Leavitt's specialty company this week.

Items: Ricketts Brothers, Paul and Harry, who came to this country with Conquest's Pantomime company, joined Tony Denier at this point last week, Topack and Steel resigning. By superior performances they won the applause of the audience.—Wade and La Clede, song and dance, also joined the same company here.—Mary Anderson's life-size engraving, by their attractiveness, have caused Fourth avenue to be blockaded several times.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): After an extended lull in theatrical affairs, Hazel Kirke came 2d and 3d, and played to magnificent business. Charles Wheatleigh, Dolly Pike and others of the company were warmly welcomed, and the piece was more of a success here than before. Washburn's Last Sensation, and a rattling one, caught on to a Saturday night house, and made a big hit.

City Hall: The second entertainment in the Stockbridge course came off 1st, and Minnie Hauk was given a royal welcome by two thousand people.

Items: F. L. Bixby, of the Hazel Kirke company, with a sore throat, a bad cold and a MIRROR, was serenely indifferent to cold air Friday evening.—Herbert Archer, who is playing Lord Travers in Hazel Kirke, was here two years ago with the Very Merry Mariner company, and his Don Juanito was a big success.—Next week, Planter's Wife, with Maude Granger as the star.—Manager Stockbridge is confined to his house by sickness.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): The original Jollities appeared Oct. 30 in the Electrical Doll. This was their first appearance for the season, and they made a hit. John Gourlay, late of Salisbury's Troubadours, filled the part formerly played by Frank Daniels very creditably. Rose Temple was very good. The house was well filled. Emerson Concert company, 12th; Rev. T. DeWitt Talmage lectures, 22d; Hague's Minstrels, 22d; Boston Theatre company in the World, 25th.

FALL RIVER.

Academy of Music (George Hackett, manager): Oliver Doud Byron came 1st, to a full house. Frank Evans and Annie Ward Tiffany in the Galley Slave, 4th, matinee and evening, to small houses. Company good.

Opera House (Charles H. Baxter, manager): Business and company fair for the past week. New faces this week: Lanselle and Adair, Harry and Grace Emmet, Lynch and McMahon, Benny Jones, Steve McCarty, John Mayon, Molly Reeves. Retained: Burt G. Watson.

Items: The Lyceum Course opens 7th, with Germania Orchestra and Henrietta Beebe. The expense will be \$2,500, and the advance sale is \$950.—Treasurer Borden is able to resume his duties in the box office again.—B. F. Randall says that the money was lost in business in which Lotta was a general partner, and was in no sense a loan.—Squatter Sovereignty is heavily billed, and will have a full house.—Annie Howard leaves the Opera House after four weeks' stay. Manager Baxter should reengage her.

Opera House: E. S. Washburn with his Last Sensation gave a fair performance to a fair house, 27th. The Fieldings combination 1st and 2d, to light business.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): The Fieldings gave a good variety performance Oct. 30, to the smallest house of the season. Tom Thumb combination, 2d, 3d and 4th, to packed house; Squatter Sovereignty, 9th.

Music Hall (Simons and Emery, lessees): Washburn's combination Oct. 30, to a small house. The Jollities 2d, to good business. Maude Granger in The Planter's Wife, 9th.

Item: A handsome picture of the interior of the Madison Square Theatre, and one of the Esmeralda plaques have been placed in Manager Cosgrove's office.

TAUNTON.

Music Hall (A. B. White, proprietor): Oliver Doud Byron in Across the Continent, Oct. 31, to a large house. Galley Slave, 2d, to a fair house.

WORCESTER.

Worcester Theatre (Charles Wilkinson,

manager): There have been but three nights at this house past week. Oct. 30, John and Maggie Fielding gave an inferior entertainment to a small house. The Fieldings are much better in their old line than in their new venture. 1st, Madison Square company in Esmeralda, to a large and fashionable house. The studio scene was handsomely set. 3d, Jefferson, as Rip, to a crowded house. It is to be regretted that for some reason the best part of the second act was badly cut. 11th, Maud Granger, in Planter's Wife.

Items: The advance sale of Nilsson tickets 8th, was over \$400, and there is promise of a large house.—There is some expectation of seeing the much talked of Langtry.—Lillie Wilkinson, wife of our manager, now resting for the season, is to take part in an amateur performance to be given this Winter by the Grand Army Post.

WALTHAM.

Music Hall (R. B. Foster, manager): J. H. Keane Oct. 31, in Rip Van Winkle, to small house. Kellogg Concert company, assisted by Park Instrumental Quintette, 3d, to large audience. This was the first entertainment of the Rumford-Institute course. Jollities, 3d, to small house.

MINNESOTA.

MINNEAPOLIS.

Academy of Music: Margaret Mather has filled the house during the week with good audiences and has delighted all. Romeo and Juliet Oct. 30 and 31, Lady of Lyons 1st and 2d, Leah the Forsaken 3d and 4th, States Attorney 6th and 7th, The Square Man 9th, 10th and 11th, Briggs' Boston Opera company 13th and 14th.

Pence Opera House: The Shaughbran has held the boards at this house during the week, an excellent presentation to fair business. Uncle Tom's Cabin 6th, 7th, 8th 9th and 11th.

ST. PAUL.

Briggs' Boston Operatic Minstrels drew a good house 1st. The singing and dancing was excellent, and the company gave a good performance; 2d, 3d and 4th John Dillon in Scott Marble's comedy drama States Attorney. The attendance was good, and the piece took well. The company is not a strong one. J. M. Hill's Square Man combination 6th, 7th and 8th. The John Miln and Burleigh company 9th, 10th and 11th.

Wood's Opera House (Col. J. H. Wood, manager): The attraction during the week of Oct. 30 was C. W. Barry in Broken Fetters, ably supported by Miss Edie Johns and the regular company; a very fair attendance. Coming: W. H. Rightmire, in The Two Wanderers.

Conley's Varieties: A good bill by a good company.

MICHIGAN.

ADRIAN.

Opera House (Charles Humphrey, manager): Only a Farmer's Daughter 1st and 2d, to large houses. The company, with Agnes Herndon at the head, is a good one. Items: Little Mamie Gilroy, the child actress, who appears in Farmer's Daughter, was presented with two nice bouquets by her friends in the audience.—The Seaman party is still at the Lawrence, detained by the sickness of the Baron. He has gone to Mt. Clemens to receive treatment for his complaint, sciatic rheumatism, and when he returns a benefit will probably be given him at Opera House.—Agnes Herndon filled the part of Lizzie Stark and Madame Laurent, in the Farmer's Daughter, last evening, to the evident satisfaction of the audience present, being called before the curtain after each act. Her appearance, in the second role, goes far toward justifying the managerial claim, that she is one of the handsomest women on the American stage.

DETROIT.

Thatcher, Primrose and West's Minstrels played at the Detroit to excellent business. The performance is one of the best of its kind ever given here. George H. Adams' Humpty Dumpty the latter part of the week to crowded houses. Pat Rooney combination 6th 6th and 7th. Agnes Herndon in Only a Farmer's Daughter is announced for the 9th 10th and 11th. Miss Herndon is a great favorite here and will undoubtedly meet with that recognition which she so justly deserves. Strakosch Opera company 13th and 14th.

John T. Raymond in Fresh and The Gilded Age was greeted by audiences of gratifying proportions at Whitney's last week. Stella Boniface made a very favorable impression in the latter piece. This company is rehearsing in Paradise and will produce it shortly. Hazel Kirke, the Ellier Couloock company 6th, 7th and 8th, and Kiralfy's Around the World complete the remainder of the week. Barlow and Wilson's Minstrels 13th.

At Manager White's Park Theatre the Leavitt-Pastor company filled the house at every performance. Quilter and Goldrich and Maggie Kline scoring a complete success. The Davene company for the week of 6th followed by Harry Miner's Comedy Four company.

The Kellogg-Brignoli Concert company sing at Music Hall 6th. J. L. Ashton, who intended placing the Limekiln Club on the road, has received and accepted an offer from McKee Rankin for the Danites No. 2 company. He left for St. Louis last week.

Mocking Bird Green, late of the Haywood Brothers' company, was in town 3d. John Donniker joined the Leavitt-Pastor company here, and in response to a request by the audience of the Park, gave a few well rendered violin solos on Saturday evening. John L. Sullivan, of this city, with Rheu, broke his ankle at Holyoke, Mass., last week and had to remain there. Mr. Wren also remains to nurse him.

EAST LANSING.

Academy of Music (S. G. Clay, manager): The original Big Four had a good house 1st. Agnes Herndon, in Only a Farmer's Daughter, next week.

Bordwell's Opera House (Warren Bordwell, manager): Good business all the week. Principal attraction, W. H. Langdon in drama, Jim Bowie.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Maxwell's Black Dwarf company played to fair business, Oct. 30th, 31st and 1st. Company only fair. 4th and 6th, Original Big Four, to medium sized audiences. 8th, Kellogg Brignoli company. 14th, Rents Santly company. 15th, Barlow and Wilson Minstrels. 16th and 17th, Pat Rooney.

Redmond's Grand (E. P. Thayer, manager): 1st and 2d, Gorman's Opera company, in Mascotte and Patience, to medium business. The company is only fair. 13th and 14th, Only a Farmer's Daughter.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Original Hazel Kirke company, Oct. 28, big business. Julia A. Hunt's Floral company, 1st, light house, gave satisfaction. Adams' H. D. combination, 10th.

Item: W. M. Wilkinson, formerly Minnora man at Toledo was in town this week representing Julia Hunt. In his ramble through the country, if he makes as many friends as he did in this place, he will have a host of them.

PORT HURON.

City Opera House (Clay and Buckley managers): Oct. 28, Harry Meredith in Ranch 10, to good business. 30th, Janushek, in Mother and Son, to standing room only.

MISSOURI.

ST. JOSEPH.

Whiteley's Hidden Hand company Oct. 27 and 28 to fair business. The Hess Opera company presented the following to good business: 31st, Martha; 1st, matinee, Chimes of Normandy; evening, Maritana. Old Shipmates, 13th, 14th; Little Corinne's Merriemakers 17th, 18th.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Ben Maginley's Square Man company came Oct. 28 and 30, to only light business both nights. Katie Putnam company appeared 1st and 2d, in Lena, the Madcap, and Child of the Regiment, to good houses both nights. She is a very pleasing little actress, and has created a very good impression. Rose Eytinge comes 10th; Corinne Merriemakers, 13th, 14th, 15th; Kendall Comedy Company, 16th, 17th, 18th.

Items: The opera house boom has indeed struck Nebraska. No less than six or eight have been built in the past two years. It was only two weeks back that I mentioned the dedication of the one at York by the Cartlands; now the Katie Putnam company will perform a similar service at Fairbury, where they play 11th and 13th.—The Minnora may now be obtained as early as Sunday noon at G. W. Fawell's, Eleventh street, near Commercial Hotel.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): Washburn's Last Sensation made its first appearance here for five years Oct. 31, and gave a good performance to a fair house. The veteran manager, E. S. Washburn, was with the company; but in poor health. Nell Burgess played My Opinions 4th, to a large audience.

NEW JERSEY.

JERSEY CITY.

Gus Williams did best business of this season, Oct. 30, 31 and Nov. 1. Two Orphans 2d, 3d and 4th, had very light business. 9th, 10th and 11th Haverly's Mastodons.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): Minnie Palmer, in My Sweetheart, Oct. 30 and 31, to large business. Souvenir, in the shape of small cases, representing the features of the stellar light, were presented on Tuesday evening. Callender's Minstrels, including Billy Ker sands, of capacious month, gave a good entertainment 1st and 2d, to fairly

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Chapman, J. M. (2)
Cowles, E. S.
Carier, Frank J.
Orosbie, W. C. (2)
Claxton, Kate. (2)
Connor, Wm. M. (2)
Coombs, Jane.
Callender, Charles
Oshille, E.
Oshille, Adelaide
Coghlan, Rose
Denore, Elsie
Denier, Tony
DeHaven, Claude (4)
Darling, Beale
Don, Laura
Dessie, Tessie
Dorling, Jessie, Mgr
Edoulin, Willie Mrs.
Eyre, Gerald
Ellis, H. Wayne
Edoulin, Willie (2)
Emma Abbott Op. Co.
Elliot, Wm. J. (2)
Freeman, Chas.
Fletcher, Samuel
Ford, G. W.
Foss, P. D.
Franklin, Mort.
Freeman, Max
Fisher, P. D.
Frohmman, Gus
Gunter, Harry
Gill, William
Ganly, W.
Griffin, Richard H.
Garthwaite, Fanny
Garry, J. E. M.
Camp, L.
Gilmore, H.
Heywood, Nellie
Harkinson, Chas.
Hinton, S. H. (2)
Howland, E. A.
Harrison, Alice
Halsey, E.
Hoey, George
Herbert, Amelia (2)
Bartlett, Fred (2)
Hanley, M. W.
Harris, Julia
Hardie, George
Hess, G. D. (2)
Beyden, Wm. K. (2)
Hurt, Felix
Hoey and Hardie (2)
Heywood, Wm.
Hinton, Ella
Hall, Fannie
Hunter, Adelaide
Hogan, John
Hoyt, A. N.
Herrmann, Mgr
Feldon, A. B.
Irwin, Mr. Selden
Jack, John
Jefferson, Joseph
Jackson, Harry
Jefferson, O. B.
Joelyn, Alvin
Jackson, C. J.
Kendall, E. F.
Kimball, Jennie
Eyle, Mrs. J. W.
Kane, James E.
Kiddier, Chas. (2)
Kaufman, E.

The New York Mirror has the
Largest Dramatic Circulation
in America.

THE daily papers have given space to
another theatrical scandal since our last
issue. The Chicago press have been especially
conspicuous in the publication of what
they call "spicy" details. The profession's
worst enemies are the daily newspapers,
which are always boasting of purity and de-
cency.

The Langtry boom seems to have received
a healthy impetus since the Lily's debut
Monday night. Manager Abbey says all
seats are sold for next week except about
\$1,000 worth. The rush at Wallack's box-
office continues every day. Mr. Grahame after
all will play Orlando to her Rosalind next
week, which will remove the foolish impres-
sion that the star is afraid to be supported
by a good leading man.

Begging in the Green-Room.

The Theatrical Mechanics' Association of
this city has gathered together a sum of
money which it proposes to place at the
disposal of the family of John Leo, who was
burned to death in the Park Theatre fire.
Although Mrs. Langtry and other charita-
bly disposed stars have promised benefits
for the same laudable purpose, and the
Actors' Fund has taken action in the mat-
ter, it is nevertheless proper that the dead
stage-carpenter's associates should supple-
ment this benevolence by a display of frat-
ernal generosity on their own account. We
respect the fellow-feeling that inspires such
an act of sympathy; but we cannot rebuke
too strongly the method the society has
adopted to provide relief for Leo's aged
father and young daughters.

On Friday night last the ladies and gen-
tlemen composing the several companies
playing in the city were handed subscription
papers, calling for donations to assist the
Theatrical Mechanics in extending financial
aid to the relatives of their deceased brother.
The paper was signed by a committee, con-
sisting of Hamilton Weaver and two other
mechanics. As a rule, the actors and
actresses placed their names on the list for
different amounts; but several refused to
contribute on the ground that neither soci-
eties nor individuals are justified in making
demands upon actors who have already
given their time and services for building
up a Fund designed to succor all cases of
professional distress. Nevertheless, the
proverbial, unthinking generosity of the
majority prevailed, bringing the amount up
to quite a large figure.

As a matter of fact, every actor who put
his name on that list, no matter what his
sentiments may have been, did what was
wrong. The Theatrical Mechanics are sup-
posed to have a fund of their own to draw
upon for such cases as the one in question;
they have no moral right to ask assistance
from outside sources. If their only form of
charity lies in getting actors to help them
with donations, they had better shut up
shop and go out of business; for it requires
no organized band of men merely to circulate
subscription papers. If the Theatrical
Mechanics' treasury was not equal to the
emergency, they might better have allowed
the Actors' Fund and the stars who have
promised benefits to provide for Leo's rela-
tives, than to have resorted to a scheme
that can be dignified by no other term than
begging.

Just before the simultaneous benefits for
the Actors' Fund were given in this city last
March, our managers met and adopted a
series of resolutions, Section Three of which
reads: "It is understood and agreed by the
managers that this general benefit shall be
the only one given in their theatres during
the present season for the poor of the pro-
fession, and that no subscription papers for
the relief of individuals shall, with the
approval of the managers, be circulated in
their green-rooms. The proceeds of these
benefits are to be considered and accepted
as the entire contribution they, their com-
panies and the star who may occupy their
boards are willing to make to the work of
charity among their fellows." Is plainer
language than this necessary? If the man-
agers approved of the Theatrical Mechanics'
subscription list, they violated their own
agreement; if they did not approve of it
they should have forbidden its appearance
behind the curtain. The actors applied to
for contributions should have refused, be-
cause they had already cancelled their obli-
gations to the poor of the profession for one
year by giving their services to the general
benefits. If the managers will not protect
the actors from unnecessary importunities,
the actors should protect themselves. The
success of the Mechanics' solicitations for-
cibly suggests that the Actors' Fund is not
what its promoters intended it should be.
Perfect co-operation of the managers and a
strict adherence to the principles laid down
at the beginning are essential to its purpose.

Mr. Bennett's Timely Return.

James Gordon Bennett arrived at this
port Sunday morning on board an English
steamship. In some respects his trip over
was remarkable—the head steward of the
vessel swears that no liquid except pure
water passed the young man's lips from the
time Fastnet Light was lost to view until
Coney Island hove in sight. His landing,
therefore, was effected under peculiarly
novel circumstances. The pilot who met
the vessel outside of the harbor delivered
into Mr. Bennett's hands copies of the
Herald for the two preceding weeks. Mr.
Bennett devoured every line, even to the
editorials and advertisements. Something
he read must have disagreed with him badly,
for his friends on the pier down town
noticed a sour look on his face when he
stepped over the gang-plank. What this
was maybe gathered from next morning's
Herald, which contained only three "sticks"
of matter relating to Mrs. Langtry and her
doings, in place of the regular column or

more of insanity that had appeared in nearly
every previous issue since the red-letter day
that marks the fair Lily's advent.

If it is really true that Mr. Bennett had
cabled instructions to his trusty henchman,
Connery, to puff Mrs. Langtry ad lib., he
acted very foolishly. But smarting with
the discovery of the torrents of twaddle his
merciless reporter had inflicted upon the
Herald's readers, he determined to act sen-
sibly and so put an immediate stop to it.
Mr. Bennett's return, therefore, was most
timely. The nauseous drivel seriously
threatened to injure the prospects of Man-
ager Abbey's beautiful star, who is an intel-
ligent woman and quite incapable of uttering
the imbecilities credited to her by the inter-
viewer. Although the young man reached
this country too late to prevent a great deal
of the stuff from being disseminated, he
nevertheless recognized its character when
he saw it as quickly as everybody else did.
The poor reporter is not altogether to blame,
as he was carrying out peremptory instruc-
tions from his superior, the trusty hench-
man; but even this does not excuse his
appalling stupidity in failing to construe
aright his orders. If he does not get the
famous Herald "bounce" on this account,
nobody will deny the fact of his having
amply earned it.

Our Authority.

SAN FRANCISCO, NOV. 6, 1892.

EDITOR NEW YORK MIRROR:

Please say I deny positively the statement
concerning the authorship of Friend and Foe
I never owed Scanlan and never gave him the
play as payment. Who was your authority?

BARTLEY CAMPBELL.

The above dispatch was called forth by
an article which appeared in THE MIRROR
two weeks ago. On receiving it we sent to
our authority for the statements contained
in the article Mr. Campbell wishes us to
contradict; got from him a reiteration of the
facts previously alleged in the presence of
our reporter, with the understanding that
they were to be printed, and obtained
permission from him to make public his
name.

Our authority was Chauncey G. Pulsifer,
business manager of the Friend and Foe
company, who says he can substantiate all
the points in the matter we published. We
are happy to say for Mr. Campbell that he
denies the statement concerning the author-
ship of the play in which Mr. Scanlan is now
acting; but at the same time we must con-
fess the discrepancy between his denial and
the reiteration of Mr. Pulsifer, backed up by
Sydney Rosenfeld, who claims to have re-
written several acts of Friend and Foe and
added an entirely new one, leaves us in a
state of uncertainty from which we would
particularly like to be relieved.

Briefly summed up, Mr. Pulsifer claims
the piece was taken by Scanlan to square up
an unfilled contract he had with Mr. Camp-
bell to play in My Geraldine, at a salary of
\$85 a week, last season; the play was altered
by Rosenfeld to suit his wants, and because
Mr. Campbell did not wish to tinker with it
at all after he had disposed of it. Evidently
the author does not consider the settlement
of Scanlan's contract with him by the gift of
a manuscript plus the liquidation of an in-
debtedness. Thus the matter rests until
the gentlemen come to an understanding
with one another or reconcile their conflict-
ing statements.

Personal.



CURTIS.—This is a picture of Mrs. M. B.
Curtis, professionally known as Albina de
Mer. She has played the part of the French
adventuress in Sam'l of Posen since the be-
ginning of its successful career, and has
achieved success in it everywhere she has
appeared.

FROHMAN.—Charles Frohman arrived from
Baltimore last night.

BULL.—Mrs. Ole Bull recently gave a re-
ception to Emma Thursby at her home in
Cambridge, Mass.

WELBY.—Bertha Welby, whose business
in One Woman's Life is picking up, will
shortly play a Boston engagement.

BEHMAN.—Manager Behman, of Hyde and
Behman's Theatre, has been elected Alder-
man of the Eleventh Ward of Brooklyn.

MURDOCH.—James E. Murdoch, late of
the stage and now of the rostrum, has been
having a flattering reception in Boston.

THUMB.—Mrs. Tom Thumb celebrated her
fortieth birthday en tour in Lowell, Mass.,
last week. Floral gifts hid her from view.

MATED.—J. J. McNally, of Evangeline
memory, now on the Boston press, was mar-
ried last week to Miss Catharine Walsh, of
Charlestown.

SOLOMON.—Virginia was put in rehearsal
at the Bijou on Monday. Solomon, one of
the authors, is superintending the prelimi-
naries to the production of the opera.

BARTON.—James Barton is in town. He
struggled hard but couldn't make the opera
business work. His health is not very good,
and he will probably take a rest for the
present.

CAUFMAN.—Alexander Cauffman asks us to
say he has compromised with his company
for three weeks' salary and signed an engage-
ment to play character business at the Union
Square.

WARNER.—John Warner left town Tues-
day night. His destination is Chicago,
where three of Brooks and Dickson's attrac-
tions—Wyndham, Raymond and Romany
Ry—are due at the same time.

JEWETT.—Sara Jewett was so far indis-
posed in Chicago last week that her part in
Lights o' London (Bess Marks) was in-
trusted to Netta Guion. So well did the
latter play it that the audiences did not
notice the change.

POP.—"Union Square in Midsummer," the
last MIRROR supplement, is to be utilized by
E. E. Rice as a model for a scene in Pop.
It will be a front scene, with two spooning
lovers in the background; which will be a
revelation to the habits of the locality.

MCCAULL.—Lizzie McCaull has returned
from Milford to her home in Brooklyn. She
has passed through quite a serious illness.
The bracing air of the Pennsylvania moun-
tains pulled her through all right, and she is
now in good health and spirits and ready for
any suitable engagement that offers.

IOLANTHE.—The new opera by Gilbert and
Sullivan has been put in rehearsal at the
Standard. Rip Van Winkle having failed to
draw. The change of title from Perola to
Iolanthe is not a change for the better. Let
it be hoped that the famous operatic trades-
men in abandoning their favorite initial "P"
will not at the same time abandon their luck.

WYNDHAM.—Charles Wyndham has not
relinquished his theatre, the Criterion, in
London. The house is now in charge of Mr.
Wyndham's salaried business manager. On
the former's return to England the erection
of a new theatre will begin. Wyndham is
inspecting the New York theatres by day-
light in search of ideas for interior decora-
tions.

REYNOLDS.—One of the prettiest members
of Colonel McCaull's company, Miss Victoria
Reynolds, has been idle since the run of The
Sorcerer began, as there is no part for her in
that opera. Miss Reynolds will appear in
Stephens' new piece, when it is produced,
and the patrons of the Bijou who miss her
name from the bills will welcome her return
once more to activity.

HOWSON.—Mr. and Mrs. John Howson
gave a delightful entertainment to a small
party of friends, in their charming home, on
Sunday evening. Mr. Howson's residence
is probably the handsomest of any actor's in
the city. His parlors are filled with rare
bric-a-brac, a collection of paintings by
prominent English, French and native ar-
tists, and his library is one to set a biblio-
phile wild with delight.

CARLETON.—William Carleton talks of
starring next season in Planquette's Rip Van
Winkle, which he thinks will become a
popular success with slight changes. His
idea is to cut out the interpolated election
business in the last act, which is in excess-
ingly bad taste; substitute the drinking song
now sung in the second act, for the present
dreary finale; play the last act in an interior
and make other radical alterations.

SWAIN.—On our first page we print a pic-
ture of Carrie Swain, the talented soubrette,
as Cad The Tomboy, in Grover's piece of
that name, with which she is starring through
the country at present. Our correspondents
advise us of the success Miss Swain is
achieving everywhere, and the indications
also are that she is making money. We are
glad to record this, for the lady is deserving
of it personally and artistically.

FISHER.—Joseph Jefferson is the guest of
Miss Amelia Fisher during his Boston en-
gagement. William Warren has lived at
Miss Fisher's for twenty-nine years. The
late Mr. and Mrs. James Wallack, Peter
and Caroline Richings, George Honey,
Charles Fechter, Jean Davenport Lander,
Carlotta Leclercq, Kate Bateman and many
other well known members of the profession
were wont to make Miss Fisher's their
abiding place while tarrying at the Hub.

How to Choose New Plays.

We may confidently aver that it is not
within the province of the theatre to present
any spectacle or character which causes un-
mixed pain or disgust or excites horror in the
spectator. Such an offense was committed
when at the old Broadway Theatre one of
the personages in the comedy of Temper was
a broken down paralytic crawling across the
stage. Lear is an infirm, broken old man;
but his sublime wrongs and lofty passions
mix admiration with our pity. Even where
idiots or halt wits are introduced, their idio-
cy is, by the skilled author, counterbalanced

relieved by their fanciful utterances and
piquant eccentricities of speech and conduct.
Drunkness, a degrading vice, is frequently
enacted on the stage; but it is so idealized
by a good actor in the performance that the
inebriation is lost sight of and the personation
is looked upon as an exhibition of art. But,
should an actor appear before the audience
really under the influence of strong drink,
while simulating the drunkard, his condition
would soon be discovered and he would be
promptly treated to the unmistakable goose-
neck.

Terror of evil and pity for misfortune are
accounted, by the great commentators on the
drama, as legitimate ends to be attained by
the tragedian. If lawful limitations were
not enforced the theatre would soon become
a companion of the morgue, the slaughter-
house and the hospital. There is a method,
not so very far removed from some modern
processes, by which we may make sure of
inoffensive plays and virtuous professionals.
There is hardly, in the neighborhood of this
office, a tradesman who sells theatres ready-
made. His exposition of his wares runs
somewhat in this wise: "How would this
one suit you, with Mary Anderson and a first-
class company in The Lady of Lyons, for \$5.
I couldn't sell you Patience with Lillian
Russell in it for less than \$7; but I can give
you Cinderella, Box and Cox, Cousin Joe,
and a lot of plays with lots of miners and
Indians—cheap." "Oh, I think Pinafore
would be the best," rejoins one of the two
female customers with whom he is trafficking.
"All right; Pinafore it is then," says the
old lady; "but just show us how you work
it." A bell tinkles; the curtain goes up.
"Now you see," explains the tradesman
in theatres. "You take Sir Joseph
between your thumb and finger this way,
and when his cue comes just give him a little
shove like that and he goes sailing right up to
the footlights just like a thing of life. See how
nicely Little Buttercup waltzes in—Ralph is
a little unsteady—oh, yes; I see; didn't get
him in the right groove. His sisters. His
cousins and his aunts, you notice, skate in
beautifully."

It is not to this condition that we wish to
reduce the stage. It is extremely harmless,
thoroughly moral; but rather too realistic for
us.

We can also, by adopting certain French
methods, secure reliable or at least favorable
criticism upon our plays, by which the
claque dispenses, on a fixed scale, for price-
set, as per programme: One recall, \$6; a
frantic recall, \$9; sighs, 10s. per night; bou-
quets, from 20s to \$20; hissing a rival, from
£10 to £24, etc., etc.

It is not, however, in these artificial regions
that the drama is to flourish; it is not the
claque that admeasures the passion of a
Rachel; nor can the bad play be forced into
permanent acceptance as of standard merit.

A difference of opinion may be raised as to
the possible or probable success of a new
play. The conditions being carefully studied,
it is believed that a proximate conclusion
may be arrived at—the factors of the experi-
ment are in part determinable, as, for exam-
ple, an accessible and commodious theatre,
a reasonable charge for admission, an intelli-
gent manager, a good and well drilled com-
pany of capable actors, a tasteful scenic
artist, suitable costuming and a man of intel-
lect for stage manager. These are all indis-
pensable, and procurable within reasonable
limits of certainty. Now as to the play. It
must be of proper length; actable within an
allotted time; it must be methodically con-
structed and judiciously divided as to acts
and scenes; its language must be clear, terse
and well chosen; its characters strongly in-
dividualized and contrasted, as must be the
incidents and situations. To select the proper
play and to pass upon it a safe judgment, it
must not be submitted to manager, actor or
company preoccupied with routine and com-
mitted to fixed notions by what they have
seen in other plays or theatres. They must
all approach the case as an entirely new one,
to be adjudged entirely on its own merits.

Under these conditions faithfully observed,
casualties and mishaps allowed for, the fate
of a MS. drama can be forecast with as much
certainty at least as a medical prescription
or the shot of a gun in experienced hands.

We see and acknowledge a healthful
promise of the time in the selection of a new
play for the opening of his season by Mr. A.
M. Palmer, of the Union Square Theatre—
a gentleman who, from his high character,
fine intellect and sagacious judgment, may
well stand forward in any cause which may
advance and elevate the stage. Recent
report informs us that Mr. Palmer has se-
lected his new play, Rantau, by taking the
verdict direct from the audience, observing
personally the effect of the French play (in
the language of which Mr. P. is not an
adept) in their various manifestations of in-
terest, emotion, applause, etc. This is in ac-
cordance with the straightforward, common-
sense character of an American manager.

With regard to this selection it may perhaps
be mentioned, as a circumstance worthy of
record, that the character, tone, method and
subject-matter of the French play corre-
sponds in some measure with that of an
American MS. which has been submitted to
Mr. Palmer within the last two years, and
declined for the very reasons which are now
made the grounds of acceptance for the
French production. The character of the
new drama for the Union Square is a new
departure, and it is to be hoped it success-
fully attend it, that Manager Palmer will extend a
like hospitality to American writers of cor-
responding tenor and motif.

The Usher.



Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

A letter from Edwin Price informs me that Fanny Davenport's success at Brighton, England, was great. She played there a fortnight ago. Fashionable London seeks the pure air of its favorite watering-place during the month of October, so the enthusiasm of the audiences in the latter town is equivalent, in some measure, to a reversal of the unkind judgment accorded Fanny in the British metropolis.

Meeting Steele Mackaye the other day, I asked after his new theatre. "My plans are matured," said he. "The designs and capital are ready; but the site is not. I have got my eye on several locations, any one of which would suit the purpose well enough; but the spot I am really anxious to buy will be hard to get. The owners are not anxious to sell; but I am pretty certain to get it before long. Have a little patience and you will find a model theatre springing up at an early date." Mackaye was always considered a dreamer until he projected and opened the Madison Square, when people found that his schemes were not all visionary. He has the rare faculty of reconciling the improbable with the actual, and the new venture, which will include all the wonderful inventions and improvements he has been perfecting in his workshop, is entitled to the encouragement and good wishes of everybody theatrically inclined.

I met John Gilbert last Saturday going into Wallack's to draw his salary. The veteran looks as hale and hearty as ever, no traces of the recent illness being apparent in his robust form and rosy complexion. We shall see him at his old post again before Christmas, if all goes well till then.

Last week Wallack's company met and took decisive action ament the plan to bundle them all off unceremoniously to the one-night stands of New England in order to clear the stage of the home establishment for Langtry and her train. The result was the forwarding of a round robin to the manager respectfully requesting a separate and distinct addition to the salary of each and every signer sufficient to cover their hotel expenses on the road, which they ambiguously termed an "excess." Rose Coghlan, Effie Germon, Herbert Kelcey, Billy Elton and William Herbert were among those that put their autographs to the document. When the Governor received it he got very mad; not so much at the demand for extra pay as at what he called "organized resistance." However, he did the handsome thing, which he needn't have done unless he wanted to, because his actors' contracts called for no such provision, and the party started out singing songs of victory and rejoicing in other more or less inappropriate ways. After all is said and done, the Governor isn't half so ugly as he paints himself. I don't know of another manager who would have acceded to such a request. Wallack certainly is generous to a fault—too generous sometimes, as in the present case, for his own good.

To-day a breakfast will be given to Charles Wyndham at the Hotel Dam. Invitations have been sent to leading members of the bench, bar and stage, and to prominent society people and journalists. The event promises to be unusually pleasant. It is a graceful compliment from an American manager to an English actor, Mr. A. M. Palmer being the giver of the entertainment.

On Saturday night, during the scene in the bird fancier's shop in *The Romany Rye*, the occupants of the orchestra stalls noticed that Gertie Hockett's white undershirt was gradually slipping down. Everybody who has seen this sort of an accident on the stage will understand what a horrible fascination it has for the audience. The women always titter, but the men want to stand up and tell the luckless actress what is the matter or to send around to Mr. Prompter with a polite request to call the lady off for a moment. On the occasion of which I speak, there was an awful hush over the auditorium as the snowy starched garment descended inch by inch below the bottom of Miss Hockett's dress. The suspense did not last long. Gertie discovered the disarrangement of her toilette, but did not lose her composure.

She went up stage, faced about so that her back was turned away from the audience, and coolly proceeded to adjust the recumbent article of underwear by the hitching-up process I believe ladies in private life usually resort to under such circumstances. After a pin had been deftly inserted Gertie came down stage again, meeting with a round of applause that proceeded from every part of the house. She had prevented a disagreeable feminine catastrophe calmly and without the slightest approach to immodesty, and the spectators were well pleased thereby. While sharing in their admiration, I should advise this actress and every other one to take exceptional precautions against accidents of a similar nature. An insecure button or an unskillfully manipulated pin is apt to cause extreme embarrassment.

I met Mr. Moore, Wyndham's representative, looking over an A B C guide late Saturday night. "What are you searching for?" I asked. "A place to take the company to where they may pass Sunday," he replied. "Do you know of such a place?" I tried to think of one and couldn't, and Moore having unsuccessfully explored the A B C, gave up the idea of an excursion. At this season of the year, when the air is most bracing and Nature is clothed in her most brilliant garb, it is impossible to take a pleasure trip on Sunday to anywhere out of New York. Our suburban resorts are none too attractive at best; but it seems singular that one can't get to them at the pleasantest time of the year.

In a few nights the new club, of which I spoke not long ago, will have a preliminary dinner and meeting at Martineau's, for the purpose of organization. Thirty or forty leading actors, dramatists, musicians, journalists, singers and men-about-town will be in attendance. The idea has taken like measles, for a club which has not the small snobbishness of The Lambs, the cheapness of the Lotos, the politics of the Union League, Manhattan and University, or the gambling propensities of the Union, is exactly what is wanted. The new-born will be exclusive, but at the same time open to every man who is entitled to the benefits of such an institution. Here's a hearty health to its success, in which everybody ought to join!

I hear that a *Times* reporter created a flutter among the fair sisters of Sorosis at their monthly Delmonico lunch, which took place Monday afternoon. The ladies were just seated at table and enjoying their comfortable snack when a clock-repairer was ushered in, who began operations at once on a clock. Jennie June (Mrs. Croly) recognized in the workman a member of Mr. Poord's repertorial staff. The ladies all screamed shrilly, and waiters were called up to bounce out the venturesome scribe who had attempted to enter the holy of holies where feet of horrid man are not allowed to tread. The Sorosis guard themselves from male intrusion as zealously as if they all belonged to a seraglio. The *Times* wretch of course had hoped in the guise of a workman to busy himself around the banquet hall until the meeting was over, so that he might report the secret sayings and doings of this band of American Amazons, and thus achieve a hitherto unaccomplished "beat." But you see he didn't do anything of the sort.

At the request of a gentleman who played a part in a muscular scene which occurred behind the curtain of one of our theatres on Monday night, no description of it is published in this week's MIRROR. The episode is of not the slightest importance to the profession generally, and I am very happy to defer to the gentleman's wishes. The personal disagreements of actors concern the public only when they are thrust disagreeably upon the notice of an audience. The unpleasantness in question happened entirely without the knowledge of the people in front, so it has no public significance whatever.

The break-up of the Barton Opera company in Baltimore, the other day, was most disastrous to all concerned. Barton has lost everything. He tried hard, I am informed, to carry the troupe a little further, but failed, which may be the best thing for him, as he had a large salary list and nothing in his repertoire that had drawing power. Brocolini and Laurent lose three weeks salary. Ed Temple is out of pocket two weeks' hire and thinks he'll go back to England, as there is no prospect of getting another engagement. Barton paid hotel bills and got the people all back to New York. He feels badly cut up over the affair.

Barton was considered a solid manager when he was associated with William Comley a year ago. Where has all his money gone?

—Mark Gray, who some months ago endeavored to assassinate Edwin Booth, and was arrested and imprisoned, is now free. He was sent to the Elgin, Ill., asylum for the insane, but was discharged on Saturday last as perfectly cured. This crank should be watched when Mr. Booth returns next May.

TELEGRAPHIC NEWS.



FLASHED TO US FROM EVERYWHERE.

The Quaker City.

(BY TELEGRAPH TO THE MIRROR.)

PHILADELPHIA, Nov. 8.—Haverly's English Opera company opened Monday evening at Haverly's to a crowded audience. Any one who has never seen Strauss' attractive opera, *The Merry War*, except as presented by the company named, will form a very false idea of the merits of the work. Richard Golden, as the Marquis, is most entertaining; but the company is certainly conspicuous for its lack of dramatic and musical ability, and as well for the poverty of its voices. At the close of the second act two thirds of the people present took their departure.

Annie Pixley is drawing fair audiences. The humor of Zara is forced and poor. Donald Harold, who enacts the role of Pope, shares the laurels with the star. Zara would suit Lotta far better than Pixley.

Willie Edouin's Sparks are having large houses at the Arch. Edouin is amusing as the photographer; but cannot efface the clever performance of John A. Mackay or his predecessor, Jacques Kruger.

M. B. Curtis, in Sam'l of Posen, at the Opera House, opened to an immense house. At the Lyceum, The Queen's Lace Handkerchief is a great hit; large audiences nightly.

Josephine Gallmeyer is again afflicted with sore throat, and will not appear until to-night. There was a large audience on Monday night.

The part of Erasmus Pope, in Zara, was written in for Donald Harold. It is lucky it was, as without him Miss Pixley would have both too much and too little in Zara. Every one will be glad to welcome M'lis.

A Welcome for Geistinger.

(BY TELEGRAPH TO THE MIRROR.)

ROCHESTER, Nov. 8.—Baker and Farron opened to fine house at the Academy, Max Muller being the attraction. Same bill last night to good audience.

Large sale of seats for Geistinger, who appears 10th and 11th. Large house, in the upper part, greeted Joseph Murphy in Kerry Gow at the Grand on Monday, and no reason for complaint at attendance last night.

Business continues good at the Museum, the attraction being the Hotchkiss children, who are in their fourth week.

An Opera House Sold.

(BY TELEGRAPH TO THE MIRROR.)

WASHINGTON, Nov. 8.—Collier's Lights of London opened at National to a fine house. The audience were well pleased. Mrs. Annie Yeamans made a great hit.

The Harrisons, in Viva, at Ford's, to full house. Business promises fairly, considering the fact that it is election week, and some 8,000 "citizens" have gone away to vote. Ford's Opera House was sold yesterday at auction for \$55,100, the owner, Mrs. M. A. Byrnes, being the highest bidder. The encumbrances were about \$30,000.

Minnie Hawk Complimented.

(BY TELEGRAPH TO THE MIRROR.)

LOUISVILLE, Nov. 8.—The Strakosch Opera company opened on Monday night to a \$1,600 house. Minnie Hawk was given a flattering reception, receiving an elegant floral gift.

Pacific Coast Items.

(BY TELEGRAPH TO THE MIRROR.)

SAN FRANCISCO, Nov. 8.—The White Slave is doing well. Popular prices have apparently made the Grand Opera House a success under the new management.

The Bert Palmer Union Square company has returned from Oregon. Business was good. The company now starts for the interior.

The Last Sensation.

(BY TELEGRAPH TO THE MIRROR.)

PORTLAND, Me., Nov. 8.—Washburn's Last Sensation disbanded here. Bad business all along the road. Mr. Washburn, the manager, is in precarious health.

Maude Granger appeared in The Planter's Wife to a large house on Saturday. Miss Granger has lost none of her attractiveness as an actress, and her performance was very well received.

Down East.

(BY TELEGRAPH TO THE MIRROR.)

BANGOR, Nov. 8.—Hazel Kirke was presented to a packed house on Monday night. Over \$600.

A Wet Day in Detroit.

(BY TELEGRAPH TO THE MIRROR.)

DETROIT, Nov. 8.—The week opened with rain. The Davene Allied Attractions, at the Park, had the only large house. The Rooney had a good house at the Detroit. Hazel Kirke, at Whitney's, and Kellogg-Brignoli drew only fair. Last night the attendance was large at all the houses, es-

pecially Whitney's. Hazel Kirke was finely rendered.

Away Down South.

(BY TELEGRAPH TO THE MIRROR.)

NEW ORLEANS, Nov. 8.—The French Opera House opened on Monday night with *La Juive*. The opera was an immense success. *La Belle Russe* is a popular success at the St. Charles. John A. Stevens is crowding the Academy with Unknowns.

An American King in Memphis.

(BY TELEGRAPH TO THE MIRROR.)

MEMPHIS, Nov. 8.—O'Neill's engagement here is a great success. Monday night was an ovation. While the star's part in *An American King* is powerfully rendered, the audiences like the actor better than they do the play.

Manager Mortimer's Star.

(BY TELEGRAPH TO THE MIRROR.)

WILKESBARRE, Pa., Nov. 8.—Roland Reed made such a big hit in Cheek on Monday night that arrangements have been made for his return next month.

Squatters in Rhode Island.

(BY TELEGRAPH TO THE MIRROR.)

NEWPORT, Nov. 8.—Harrigan and Hart's famous play, *Squatter Sovereignty*, was produced at Ball's Opera House, on Monday night, to an audience that strained the capacity of the building. The receipts were about \$600.

Carrying the News to Georgia.

(BY TELEGRAPH TO THE MIRROR.)

AUGUSTA, Nov. 8.—Salsbury's Troubadours had a \$700 house at the Masonic on election night. There was great enthusiasm over the returns read by the manager.

A Big House in a Small Town.

(BY TELEGRAPH TO THE MIRROR.)

FORT MADISON, Ia., Nov. 8.—Whiteley's Hidden Hand company played Monday night to the biggest house of the season.

Rhea Cancels a Week.

(BY TELEGRAPH TO THE MIRROR.)

TORONTO, Nov. 8.—Rhea has cancelled the week of 18th at the Grand. Manager Chase wanted to raise the prices; but Local Manager Shephard refused point blank. The Leavitt-Pastor company opened last night to a large house. The Manchester and Jennings company is at the Royal and having good business.

Enthusiastic Over Geistinger.

(BY TELEGRAPH TO THE MIRROR.)

ALBANY, Nov. 8.—The German element turned out strong on Monday night to greet Geistinger at the Leland. Boccaccio was produced. The enthusiasm was spontaneous, and the star will not soon forget the welcome she received in Albany. Last night Fatinitza was the bill. Altogether this company give the best performance of comic opera we have had in a long time.

The Vokes Family are giving us, at Twiddle Opera House, Belles of the Kitchen and Truly Rural. Attendance is large.

Officer Plageman's Benefit

(BY TELEGRAPH TO THE MIRROR.)

SPRINGFIELD, O., Nov. 8.—Joseph Plageman, officer of the house, who was seriously injured by roughs while trying to quell a disturbance at the Grand, was given a benefit by the Alice Oates company. The receipts were \$902.

Carrie Swain has made a great hit here in *Cad the Tomboy*. Calls after each act.

Miscellaneous.

(BY TELEGRAPH TO THE MIRROR.)

SALT LAKE, Nov. 8.—Frank Mayo played Davy Crockett to the largest audience ever gathered in Walker's Opera House. Standing room at 7:30. No money taken after eight o'clock. D. BANKS MCKENZIE.

TOMBSTONE, A. T., Nov. 6.—The *Epitaph* on Mordant's Old Shipmates in Tombstone was eulogistic. There was no funeral, however. JOHN M. BURKE.

HOPKINSVILLE, Ky., Nov. 8.—Several dramatic papers last week stated that our new Opera House was burned in the fire of Oct. 25. This was not true; the house was not even injured. A. D. RODGERS, Manager.

BAY CITY, Mich., Nov. 8.—Crowded houses here and at E. Saginaw greeted the return of Only a Farmer's Daughter (Agnes Herndon). Great enthusiasm, amounting to an ovation. C. R. GARDINER.

Colville's Side of It.

Mr. Samuel Colville was interviewed for THE MIRROR by Frank Farrell, in Cincinnati, in regard to the Tompkins injunction suit to restrain him from entering into any new contracts for producing *Taken from Life*, which restraining order was issued last week by Judge Barrett, of the New York Supreme Court, *pendente lite*. Mr. Colville said:

"The Court has only my correspondence, and neither the Court nor my lawyers understand this matter correctly. I will give you a plain statement of the whole course of dealing in the matter. I happened to be in Boston about the 28th of December, when I saw Tompkins, who proposed to sell me a piece by the author of *The World*, entitled *Taken from Life*, and asked \$10,000 for it. I received that

proposition with ridicule, and inferred that he was representing the author. I was told at that time for the first time that I was to do with the author, Mr. Pettit, and had declined treating for the piece some months previous because Thomas B. McDonough was in negotiation with him for producing it on mutual terms. Finding it open to competition, I acceded to Tompkins' proposition to cable the author, and offer \$200, which was before its production in London.

"Going to New York on December 27, I learned that it had been disposed of to H. T. French for \$1,000. This naturally caused me, since I had heard nothing from Tompkins, to conclude that his negotiations had proved futile, and I supposed it was sold. But on the 1st of January, some question arising, I concluded to satisfy myself, whether the play was still in the market, whether it had been produced, and with what success. I cabled on the 2d of January, in the morning, which resulted in my becoming the owner on the night of the 3d, though not positively known to me before the morning of the 4th. On the evening of the 3d I received a telegram from Tompkins saying he could buy the play for \$1,300, and what he should do. Being ignorant of the fact that I was already the owner of the play, I replied to Tompkins that if he could get it for that I would take either one-half, two-thirds, or three-fourths. Two days afterward Tompkins received a reply that he was too late. That is all."

Where's the Charm?

A daily paper the other day, in noticing the production of a comic opera, said: "It has been no small puzzle, to the observers of the vagaries of popular taste, how the American public should accept so readily the works dealing with subjects as alien as the English naval or civil service, or the extravagant antics of English methosens. The secret of the attraction lies in the remoteness of some and to that distance which lends enchantment to the view. Foreign and remote subjects furnish the leverage wanting in those near by. Domestic subjects fail, because they are dealt with realistically, and because imagination is discouraged and discredited."

A difficulty raised by our age against attempts to juggle the spectator, in the proximity created by the diffusion of newspapers, especially in the functions of the telegraph, by which the whole world is brought under immediate survey.

It is, therefore, more incumbent on American dramatists to cultivate the imaginative faculty and to supply it in their plays. The interest of actors and managers lies in the same direction. If the appeal was more to the ear and less to the eye, less elaborate scenery would suffice. In proof of this we have the example of Shakespeare's day, when the scenery was scant and the effects intense and astonishing, as is proven by the great plays then produced, which remain undiminished in their power down to the very present time. And it is the plays produced under these circumstances that enlisted the talents of great actors, and in fact developed whatever is permanent and commanding in the experience and history of the British and American stage.

The relative scope of mere material agencies as compared with an appeal to the imagination is obvious in a case like that, where in one of the great dramas was shown an oak tree of great beauty, painted by the celebrated Clarkson Stanfield, against which Edmund Kean took his position. The tree was unnoticed, the actor applauded to the echo; the one was seen and there an end; the other by the utterance of the magic words carried the mind and heart of the auditor into a realm of feeling and sympathy with-out limit.

In reference to this subject one of our daily contemporaries, generally serious, but now waggish, furnishes its half a million readers, more or less, with this specimen of metrical comment, inculcating Chinese intervention:

What would become of the regular drama,
Which Shakespeare's friends delight to praise,
Should they with their endless panoramas,
Take up the nights and the matinees?
Just ask yourself and ask your neighbor,
What would become of our glorious stage
Should the cheapest kind of Chinese labor
Become a sort of Pinafore rage.

The reader will see the point of our jocosely contemporary when he bears in mind that the Chinese are a very literal people, and that it was one of that nationality who in making a new coat followed the model furnished to him down to the patch itself.

By a recent incident it would seem that the realism of stage business has introduced a new difficulty in the etiquette of the theatre. As recorded by a Boston correspondent, the only bit of a certain piece was made by the explosion of a keg of gunpowder, which went off with a bang like a cannon and a "whoosh" like a thousand rockets knocking the hero's prison into bits. The escaped hero came out in response; but they kept on clapping and stamping. Then the heroine appeared, and the villain and the Socialist who had lighted the fuse; but nobody was satisfied. It was the explosive keg which had carried the histrionic honors of the evening and the people only became quiet when they realized that the keg with all its talent as a melodramatic performer couldn't walk out and bow with its hand on its heart. So much for realism when fully developed!

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Marie Geistering's Opera company; 27th, 28th and 29th, Salvini.

The Adelphi (Joe Lang, manager): Man Chester and Jennings, week Oct. 30, to large audiences; 6th, a strong olio company, including Charley Howard and the Snydam Brothers.

BROOKPORT.

Ward's Opera House (George R. Ward, manager): William Stafford in Merchant of Venice Oct. 31 to fair house. The Boston Juvenile Comic Opera company gave Olivette 3d, Patience 4th, and matinee.

Item: The ticket box belonging to the William Stafford combination was broken open, and about seventy-five tickets extracted. They were offered for sale on the streets as low as fifteen cents apiece.

KILMIRA.

Opera House (W. E. Bardwell, manager): Maffitt and Bartholomew's company gave a pantomimic performance, 2d, to fair house. The Night Owl, an amusing pantomime, formerly played by this company as an afterpiece, will be altered so as to fill the programme for the entire evening. Booked; Janaschek, 9th.

HARLEM.

Mount Morris Theatre (Hamilton and Chandler, proprietors): Minnie Palmer appeared Monday night last, before a full house, as Tina, in My Sweetheart. The play has been decidedly improved since its last representation in this city and presents now a decidedly enjoyable entertainment. Minnie is as chic and interesting as ever. Manager Rogers is to be complimented on the care he is taking of the little woman. Under his able management she has become one of the fixed stars. 18th and 14th, Aldrich and Parsloe in My Partner. 15th, 16th, 17th, 18th and Saturday matinee. Wm. J. Scanlon in Bartley Campbell's great success, Friend and Foe.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Holman Opera company, Oct. 28, in Bella of Cornville. Matinee, Pinafore. Both performances well attended. Jumbo Davis, 2d, to good business. William Stafford, 3d, in The Merchant of Venice, to light house. The company deserved better. Rogers' Sweetheart, Minnie Palmer, 10th.

HORNELLVILLE.

Opera House (S. E. Shattuck, manager): Jumbo Davis played last night to standing room only. The largest house for years.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Madison Square company, in Professor, Oct. 30, to good house. J. O. Barrows, as the Professor, and May Woolcott, as Daisy Brown scored immense hits. The Irish American, 4th, to poor business. Billed: Jumbo Davis, 7th; Baker and Farron, 11th.

KINGSTON.

Music Hall (W. H. Freer, manager): Daisy Markoe played Chiquita, or the Wild Flower of Mexico, 4th, to small house. The play is a very weak one; Daisy is weaker, and the prospect for a successful season is the weakest we have known for some time. Such barnstormers as these should confine themselves to small towns. The play is advertised as a companion piece to M'iss. If this is the case, M'iss has an awful bad companion and should shake her. Little Concert company 10th.

Item: Manager Freer is having built a commodious ticket and business office. This is a great improvement upon the old one, which was barely large enough for one person. Professionals can find a file of all the dramatic papers at Music Hall.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Joseph Murphy packed the house, 1st, and gave immediate satisfaction. Shamrock was the play. Wilbur Opera company drew well 3d, in The Mascotte and made a fine impression. Aldrich and Parsloe, in My Partner, 16th; Madison Square Theatre company, in Hazel Kirke, 22d.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Madison Square Theatre company played Esmeralda to a crowded house, 1st. Company excellent. Leavitt's New Minstrels, 3d, to a good house. Roland Reed, 14th.

ROUNDTOWN.

Sampson Opera House (Phil Sampson, proprietor): Hyde and Behman's Two Johns combination came 1st to a large house. The company is, without exception, the finest of its kind that has appeared here this season. Daisy Markoe managed to draw enough money 3d to pay hall rent and bill posters, which was very lucky for Daisy. Fannie Louise Buckingham, in Mazeppa, 8th and 9th; Mitchell's Pleasure Party, 10th; Daisy Rameaden, 13th; Irish American, 16th; Gilmore's Band, 17th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): The Wilbur Opera company appeared in Olivette Oct. 30 and the Mascotte 31st and 1st to fine houses. Geistering, 10th and 11th. J. K. Emmet, 13th, week.

Grand Opera House (P. H. Lehnen, manager): Collier's Lights 'O' London did a big business during the week ending 4th. Harry Webber, 9th. Leavitt and Pastor's combination, 10th. Manchester and Jennings' specialty company, 11th.

Museum (G. N. Hotchkiss, proprietor): The Hotchkiss Family drew large audiences the past week. Entertainment deserves commendation.

SYRACUSE.

Wisting Opera House (P. H. Lehman, manager): The past week at this house has been productive of nothing especially good theatrically, though, considering the attractions offered business has been very fair. Leavitt's Gigantean Minstrels appeared Oct. 30 for one night, to good business, and were followed 31st and 1st by Maffitt and Bartholomew's Pantomime troupe. I really can't pass over the attraction without saying a word. One or two of the transformation scenes were arranged in a very unique manner; but aside from this a more wretched and commonplace entertainment would be hard to imagine. Everything was of the cheapest, the ballet girls were of the oldest, the music and costumes of the poorest. After the first act one-half of the audience left in disgust. For small country towns they will do very well, but let them give large cities a wide range. Joseph Murphy and his troupe followed 3d and 4th, appearing in the time worn Kerry Gow and Shaun Rhoe, to the usual large audiences. The Leavitt-Pastor troupe held the boards, 11th, for one night only.

Grand Opera House (E. J. Watson, manager): Things have been a little dull here the past week, though better things are in

store. The fun begins 9th, when the Marie Geistering Opera troupe will give us Bocaccio for the first time. Following 10th and 11th, comes the Harry Meredith combination in Ranch 10.

Items: The Geistering Opera troupe were originally billed for Wisting Opera House, but by some arrangement which no fellow can find out they cancelled their date and went over to the Grand. It is said litigation will result.—Salvini will appear 25th for one night only.—A large number of personal friends of Mr. Abbey in this city, have expressed to him by letter and telegram their heartfelt sympathy at his loss. A number of Syracusans attended the Langtry opening in New York.

TROY.

Griswold Opera House (S. M. Hickey, manager): Mlle. Rhea had goodly audiences, Oct. 30 and 31 and 1st. Minnie Palmer held forth 2d, 3d and 4th, to fair business. Vokes Family, 9th, 10th and 11th; Mankind company, 13th 14th and 15th; Maggie Mitchell, 16th, 17th and 18th; Emmet, 20th, one week.

Rand's Opera House (Gardner Rand, manager): Callender's Minstrels received liberal patronage, Oct. 30; Carrie Swain came 1st and 2d, to moderate business. Wilbur Opera company, 10th and 11th.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Oct. 30, Callender's Colored Minstrels to good business; gave a very good performance. 4th, Wilbur Opera company in Olivette, to a fair house. The performance was not what it promised to be. Jumbo Davis, 13th; Baker and Farron, 14th; Aldrich and Parsloe's My Partner company, 18th.

NORTH CAROLINA.

GOLDSBORO.

Messenger Opera House (J. A. Bonitz, proprietor): The season so far has been very good. C. B. Bishop, the Madison Square Esmeralda company, Ada Gray and Armstrong's Minstrels all played to fair business, while Ford's Opera, in Patience, last Monday night were greeted by a large house, with receipts amounting to over \$300. The Salisbury Troubadours have the boards 14th, and the Chanfraus on 17th. The Gertrude Elliott company gave a farcical rendition of Romeo and Juliet here 28th ult. The audience was disgusted. The company met with poor success at Newbern and wisely turned homeward, cancelling dates at Raleigh, Durham and elsewhere. The Madison Square Professor company had arranged for date of 2d, but were forced to cancel, very much to the disappointment of our theatre-goers, because of inability to reach Charleston in time to play night following. After the 7th inst. trains will again connect for Charleston, so that troupes can play either Richmond or Norfolk one night, Goldsboro next night and either Wilmington or Charleston the night following without losing a night.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): F. V. Hawley's World company, Oct. 30, gave an exasperatingly bad show to a big house. In case of a return visit Manager Hawley will find the mercury many, many degrees below zero. Pat Rooney, 31st, gave an entertainment to a house full of delighted people. Bertha Welby, in One Woman's Life, 1st. Fair house. Miss Welby created a very favorable impression. Supporting company good. Janaschek, 3d, gave us a powerful rendition of Marie Antoinette. She was enthusiastically received by a large house. Coming: 13th and 14th, Helen Coleman, in Widow Bedott and Aunt Rebecca's Pawn Shop, 15th, Lights 'O' London, 16th, Maffitt and Bartholomew, 17th and 18th, Alice Oates.

Items: Henry Abbey has the sympathy of his many friends and one time neighbors here in his loss by the burning of the Park.—Janaschek will be joined in Philadelphia by James H. Taylor and Alexander Stuart.—The funniest incident in the World occurred here at the climax of the raft scene. A big red head popped up above the billows alongside the ship in the distance, and an ugly mug took on an expression of holy horror at discovering the curtain still up. The head was greeted with cries of mermaid, sea serpent, etc.

BELLEFONTAINE.

Grand Opera House (Grand Opera House company, managers): Smith's Boston Double U. T. C. came Oct. 31, to moderate business. Third Uncle Tom company this season. Managers please take notice. C. A. Gardner and company, in Karl, to large business. 4th. Colville's World, 10th; Buffalo Bill, 14th.

CANTON.

Opera House (Louis Schaefer, proprietor): Oct. 30, Pat Rooney combination drew a very large audience, followed by Colville's World combination, 31st, to fair business. 1st, Kate Claxton company, to the unusually large house. 3d, Bertha Welby drew a very fair house, this being her first appearance in our city as a star the audience was not as large as it will be should she come again, as the impression left is very good. 9th, Katherine Rogers' company. 11th, Helen Coleman's combination.

Item: Colville's World combination representing itself as the original performed here Tuesday night, to a very much dissatisfied and disgusted audience; so much so that Manager Schaefer, before the last act, arose and apologized to the audience and explained how he was deceived and by whom.

CELINA.

Touville's Opera House (C. G. Le Blond, manager): M'iss combination played to crowded house, 1st. The company fully sustained its merited reputation, and was unanimously requested to return at an early date.

CHILLICOTHE.

Tutonic Opera House (Klein and Wilson, lessees and managers): Oct. 25th and 26th, J. Z. Little's World played to the largest two night's business ever known in this city. Standing room only each night. Company good. William Stafford, 14th; Drunkard's Daughter, 17th.

Item: James Fay, who has been cut with the Circus Royal, returned home the fore part of the week.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): B. McAuley appeared as Uncle Dan'l and The Jerseyman, Oct. 30 and 31, to light houses. Stanley's Allied Shows, to empty benches, 1st and 2d. Show rather thin. Wheatley and Traynor and the Horse-shoe Four being the best features. Frank Frayne, in Mardo and Si Slocum, to full houses, 3d and 4th. Hanlons, 6th, 7th.

Grand Opera House (Geo. E. Stoneburner, manager): Minnie Madder's engagement Oct. 30, 31 and 1st, was very successful, the houses increasing in size each perform-

ance. She appeared in Rexina, Wild Wave and Fogg's Ferry. This week, Hariz combination.

Items: The stage hands at the Grand struck 1st and refused to allow the house to be opened until they received their back salary. They got the money and the house opened a little later.—Mary Beebe Haskell, of the Boston Ideals, is in town. She is suffering slightly from a throat trouble, and after a short rest will rejoin the company.—Harry Rawlins, property-man at the Grand, has resigned to accept a better position with the Minnie Madder combination.—Treasurer Stevenson, one of Comstock's, is out again and able to attend to his duties.

DAYTON.

Music Hall (Larry H. Reist, manager): Charles A. Gardner produced his new play, Karl, Oct. 30, to a large and well pleased audience. The company, as a whole, was good, and gave the best of satisfaction. Ernest Stanley's Allied Shows 3d, to a fair house. To say the company was good, would be flattery. The only redeeming features were The Horse-shoe Four and Wheatley and Traynor, Irish comedians. Strakosch English Opera company, 10th; Buffalo Bill, 11th; Bertha Welby, 13th; Leavitt's Specialty company, 16th; White Slave, 18th.

Items: J. A. E. Robertson, leader of the orchestra of Karl combination, was taken seriously ill in this city and confined for several days.—Clem. Herchelrhode, of this city, joined the Karl company at Bellefontaine.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Alice Oates' Comic Opera company, in Mascotte, Oct. 30, to fine house, giving the best of satisfaction. C. S. Smith's Double Uncle Tom company, 4th; matinee light; big night house; good show. Booked: Hooley and Rice's Minstrels, 11th.

Black's Opera House (George H. Coles, manager): Bingham, the boy orator, Oct. 30 and 31, to large houses. Colville's World combination, 3d and 4th; light Saturday matinee; big night houses. The company new, while Ford's Opera, in Patience, last Monday night were greeted by a large house, with receipts amounting to over \$300.

Items: John B. Gough has cancelled his date on account of sickness. George Robinson, representing Rice and Hooley's Minstrels, is in the city to day (4th).—The Alice Oates' Comic Opera company will play a complimentary benefit at the Grand Monday night for Joseph Plagman, the policeman who was so badly hurt last week. A large number of tickets have already been sold and the prospects are that the Grand will be taxed to its utmost to accommodate the people. Mr. Plagman is slowly improving.—Margaret Lamar joined Colville's World company here last Friday evening, taking the place of Emma G. Vivian.

SANDUSKY.

Biemiller's Opera House (William Stoffel, manager): Pat Rooney and company gave a first-class entertainment to standing-room house, 1st.

* URBANA.

Bennett's Opera House: Colville's World, 2d, to light business. Smith's Double Uncle Toms, 3d, to little better.

WOOSTER.

Opera House (C. M. Yocum, manager): Kate Claxton, with good support, produced Two Orphans, 2d, to small house.

Item: Manager France, of the Academy of Music, is making needed alterations in the stage settings, preparatory to the opening of the season by Robert McWade in Rip Van Winkle, 17th.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Friend and Foe was presented Oct. 31, with W. J. Scanlan in the leading role. His portrayal of the character of Carroll Moore is a clever piece of acting. His company gave him good support and pleased a fair audience. An unpleasant feature, however, was the total absence of programmes. Anthony and Ellis' U. T. company, 11th.

Items: Dr. Jay Villers, the humorist, occupied the Court House 3d.—Amos Bertolet, formerly knight of the bill boards here, is now in advance of an organization styled Blitt's Minstrels, and the change from paste and overalls to blue uniform and brass buttons, gives Amos an idea that there is more in him than flour and water.—Pinafore has been translated into Pennsylvania German and will be presented at the Academy the latter part of the month, under the management of Mr. Aschbach and directorship of Prof. Moss (the translator), by a company composed of the best musical talent in the Lehigh Valley. Active rehearsal has been in progress for the past two months, and I have no doubt this novel affair will meet with success.

HARRISBURG.

Opera House (H. J. Steel, manager): Oct. 31, Rooms for Rent to small audience; 4th, Barry and Fay's Muldoon's Picnic to a fair house; 10th, Leavitt's Gigantean Minstrels; 11th, Roland Reed in Cheek; 17th, Collier's Lights 'O' London.

MAHANOT CITY.

Mahonoy City Opera House (C. Metz, proprietor): Heywood's Minstrels, 1st, to fair house and general satisfaction. The Irish American, 3d, to poor business. New York Serenaders, 13th; Leavitt's Minstrels, 17th.

Item: Scanlan's printing is fine, and the prospects are that he will have a large house.

POTTSVILLE.

Academy of Music (Milton Boone, manager): Ethel Earle combination, Oct. 30; first stand. Smallest house of season. Heywood's Mastodon Minstrels, 31st; small house. M. B. Leavitt's Minstrels, 9th; Anthony and Ellis' Double Uncle Tom, 10th.

READING.

Grand Opera House (George M. Miller, manager): Oct. 30 and 31, The Irish American to fair houses; 1st, Rooms for Rent to fair house. The play could be much improved. 3d, Ethel Earle Dramatic Specialty company to light business.

Academy of Music (John D. Mishler, manager): 3d, Slayton Ideal Colored Concert company to light house. William J. Scanlan in Friend and Foe. Performance good, house fair. Coming: Equine Paradox 6th, week; Scanlan, in Friend and Foe, 14th.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Madison Square Hazel Kirke company to a large and very appreciative audience, 2d. Janaschek, 10th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Leavitt's Minstrels to good house, 2d. Willie Edouin, 15th; Uncle Tom's Cabin, 18th; Haverly's Minstrels, 23d; Minnie Madder, 25th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Oliver Dowd Byron, in Across

the Continent, 2d, to a packed house. The play has suffered very much since its last visit here from the addition of too much variety. The company is not one of the best.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Armstrong's Minstrels, Oct. 31. Performance ordinary; business ditto. Beginning 6th, four nights and matinee, Ford's Comic Opera company, 10th and 11th. Salisbury's Troubadours, 13th and 14th, My Partner.

Arena: Sells' Circus spread their tents here 8th and 9th.

TENNESSEE.

CHATTANOOGA.

James' Hall (A. J. Stoops, manager): Ada Gray in East Lynne Oct. 30—their first appearance in this city—to a large and fine audience. A grand performance. The Madison Square company in Esmeralda 2d; Hazel Kirke 3d to large and fashionable audiences. The plays were finely given, and met with general commendation.

Items: Fanny Hunt, with the Ady Gray combination, suddenly eloped with a New York drummer who registered as A. Simmonds. They departed for Cincinnati only one hour previous to the rising of the curtain.

Arena: Forepaugh's Circus is extensively billed for the 15th; they expect to disband in Chattanooga 18th.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Thomas W. Keene appeared the entire week in a round of his favorite impersonations, and met with fair success. Richard III., Richelieu, Shylock, Hamlet, Macbeth, Bertuccio, were chosen by him for our amusement, and he shows considerable improvement since his last visit, some two years ago. Business was only fair, too much political excitement. 6th, James O'Neill; 9th, Marion Elmore.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Marion Elmore made her first appearance in this city as a star, in Chispa, on 5d and 4th and matinee to a very good house. She proved to be a very charming little actress. James O'Neill is billed for 9th and 10th.

Arena: Forepaugh's show, though late in arriving, drew immense crowds to two performances given the same day, Oct. 31. They had met with a railroad accident.

TEXAS.

AUSTIN.

Last week, for five nights, Zera Semon, the wizard, held sway to good houses. He is now playing in Brenham. C. B. Bishop, in Strictly Business was honored with an extra large house Oct. 28. Bishop always draws here.

GALVESTON.

Tremont Opera House (L. E. Spencer, manager): Jefferys Lewis in La Belle Russe, played two nights to a good business. Sol Smith Russell in Edgewood Folks, four nights, commencing 6th. My Partner, 9th.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Oct. 23, 24 and 29, J. F. Wheelock, played to good houses. 25th and 26th Bishop drew large houses, all seats in parquette and dress circle being sold by four o'clock in the afternoon. He is a favorite here, and can always count on doing a good business. 27th and 28th, Herndon Comedy company. Booked: La Belle Russe, 2d and 3d.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): Collier's Lights 'O' London, Oct. 30 and 31, to large business; receipts, \$1,600. The Professor, 1st, to good business. Salisbury's Troubadours, 13th.

RICHMOND.

Theatre (W. T. Powell, manager): Collier's Lights 'O' London opened 1st and played four nights to large audiences. Topsy Venn in Furnished Rooms, 9th, 10th and 11th.

Comique (W. W. Putnam, manager): Nonie Lee, Kate Bradley and Tom Carey were the new faces last week. Business good.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Oct. 28, My Partner to good matinee and a full house at night. 30th, Stanley's Allied Shows to fair business. 1st, Barry and Fay's Comedy company produced Irish Aristocracy to a full house. 2d, Frank I. Frayne in Mardo; fair business. 3d, Minnie Madder in Fogg's Ferry to only a fair house, which was regretted by many, as Miss Madder is a fine actress and deserved better. Harrison in Photos 14th and 15th. Leavitt's Gigantean Minstrels 16th.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): Esmeralda by Madison Square company, Oct. 30, to good house, yet much smaller than it would have been but for bad weather. Deuman Thompson was unable to make dates in Beloit this season.

EAU CLAIRE.

Music Hall (C. B. Walworth, manager): Deuman Thompson in Joshua Whitcomb came Oct. 31 to packed house. Briggs' Minstrels came 3d to good business.

Item: Theatre Comique just opened—Emil Ames, proprietor; Wiley Hamilton, manager. Mr. Ames has succeeded in placing here a first class entertainment, and one which is a credit both to himself and the profession.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Fay Templeton Opera company Oct. 31 to small business. Madison Square Esmeralda company 1st to good business. Den Thompson 3d to good business. Harris Comedy company. 7th; Brignoli-Kellogg Concert company, 13th.

LA CROSSE.

La Crosse Opera House (Howard Cramer, manager): Briggs' Operatic Minstrels played to a crowded house Oct. 29 and gave a performance of average quality. Deuman Thompson as Joshua Whitcomb, played 1st to a large house; standing room only. Margaret Mather in Romeo and Juliet 7th.

PORTAGE.

Dullaghan's Opera House (James Dullaghan, manager): Jack Dimon, with a strong company, opened here 2d, with Solomon Isaacs, to small house; was well played. Frank Lindon, who is with him, is a good man. 3d, he played Female Detective to a good house and gave a fine entertainment. 4th, by request, will play Solomon Isaacs. The house will undoubtedly be full.

RACINE.

Opera House (Gus Frank manager): Charlotte Thompson and company appeared in Jane Eyre 1st. The audience was large, and judging from the enthusiasm expressed, the performance pleased. The Racine Light Guards shared the receipts.

Item: J. M. Wood, manager of the Blake Opera House, recently built a new opera house at Grand Rapids, Mich., and the managers of the new house, being well pleased with the work, presented him with a very fine diamond ring.

CANADA.

LONDON.

Grand Opera House (J. M. Lathrop, acting manager): Agnes Herndon in Only a Farmer's Daughter, Oct. 30, to a fair house. Everything went off well and all were pleased. Harry Meredith in Ranch 10, drew a fair audience 1st, and made a grand success. The tableaux were really excellent, the burning of the Ranch being one of the best pieces of spectacular effect that has been seen here. Rentz Santley 3d, to a top-heavy house.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Kiralfy's around the World drew very large houses all the week, the "Standing-room only" card being displayed each evening. The scenery and other appointments were magnificent. There were several hitches the first night, but everything went smoothly the rest of the week. Billed: The original Hazel Kirke company, 9th and 10th; Rhea, 13th and week.

Royal Opera House (J. C. Conner, manager): The Rentz Santley Burlesque company first three nights of the week, did not do a very large business, owing to the strong counter attraction at the Grand. Harry Meredith in Ranch 10, filled out the week to good business. The play was favorably received, and is sure of crowded houses on the next visit. E. A. McDowell's company, 9th, 10th and 11th.

Items: Special matinees will be given at both theatres next Thursday, Thanksgiving Day.—The manager of Ranch 10 informs me that their Western tour has been very successful, and that they are a snug amount ahead on the season.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT ENGLISH OPERA CO.: St. Louis, 6, week; Washington, 13, week.

ACME OPERA CO.: Kansas City, 6, week; Austin, Tex., 14, 15; San Antonio, 16, 17, 18; Galveston, 20, 21, 22; Houston, 24, 25. ADA GRAY: Jackson, Miss., 9; Vicksburg, 10, 11; Memphis, 13, 14, 15; Huntsville, Ala., 16.

ADA DYAS' STANDARD COMEDY CO.: Brooklyn, Nov. 6, week; St. Louis, 13, week; Crawfordsville, Ind., 20; Logansport, 21; Lima, O., 22; Springfield, 23; Columbus, 24, 25; Akron, 27; Erie, Pa., 28; Troy, N. Y., 30, three nights. ANNIE PIXLEY (Miss): Philadelphia, 6, two weeks.

Bridgeport, Ct., 9; Meriden, 10; New Britain, 11; Bristol, 13; Naugatuck, 14; New Haven, 15; Norwich, 16.
FAY TEMPLETON OPERA CO.: Galesburg, Ill., 9; Peoria, 10, 11; Ottawa, 13; Streator, 14; Dixon, 15; Clinton, 16; Rockford, 17; Chicago, 20, week.
FRANK MAYO: Salt Lake, 6, 7, 8, 9; Ogden, 10; Evanston, 11; Laramie, 13; Cheyenne, 14; Omaha, 15, 16, 17.
FRANK FRAYNE: Cleveland, 6.
FLORENCES: New York City, Sept. 23, four weeks.
F. B. WARDE: Leavenworth, Kas., 8, 9; Sedalia, Mo., 10; Moberly, 11; Little Rock, Ark., 13, 14, 15; Helena, 16, 17, 18.
FRANK MORDAUNT (Old Shipmates): Santa Fe, N. M., 8, 9; Las Vegas, 10; Trinidad, 11; Emporia, Kas., 13; Jefferson City, Mo., 14; Topeka, Kas., 15, 16, 17; Ft. Scott, 18.
FORD'S COMIC OPERA CO.: Savannah, Ga., 9; Augusta, 10, 11; Atlanta, 13, 14; Selma, 15; Montgomery, 16, 17, 18; New Orleans, 19, week.
GEORGE S. KNIGHT: Williamsburg, 6, week; Norwalk, Ct., 13; Danbury, 14; Waterbury, 15; New Britain, 16; Williamantic, 17; New Haven, 18; Taunton, Mass., 20; New Bedford, 21; Providence, 22, 23, 24, 25.
GOODWIN AND THORNE'S BLACK FLAG: Brooklyn, 6.
GERMANIA THEATRE CO.: New York, 6.
GRACIE'S PHILADELPHIA CHORUS OPERA CO.: Montreal, 13, 14, 15, 16.
GORMAN'S CHURCH CHOIR CO.: Lafayette, Ind., 9; Danville, Ill., 10; Terre Haute, Ind., 11; Indianapolis, 13, 14, 15.
GALLKY SLAVE (Frank Evans): Marblehead, Mass., 9; Salem, 10; Lynn, 11; Biddeford, 13; Bangor, Me., 14; Augusta, 15; Lewiston, 16; Portland, 17; Manchester, N. H., 18.
GUS WILLIAMS (One of the Finest): New Haven, 9; Hartford, 10; Springfield, 11; Providence, 13, week.
HERNE'S HEARTS OF OAK: Charlotte, N. C., 9; Greenville, S. C., 10; Charleston, 13, 14; Savannah, 15; Augusta, 16.
HOLMAN OPERA CO.: Fostoria, O., 9; Fremont, 10; Sandusky, 11.
HOWORTH'S HIBERNICA: Ticonderoga, N. Y., 9; Whitehall, 10; Glen Falls, 11.
HARRY MCKEITH'S RANCH: 10; Auburn, N. Y., 13, 14; Towanda, 15; Hornellsville, 17.
HARRY MINER'S COMEDY COMB.: Chicago, 6, week; Detroit, 13, week; open week; Buffalo, 27, week.
HASWIN-STEFANY CO. (Oudarde): Escadaba, Mich., 9, 10, 11; Negaunee, 13, 14; Ishpeming, 15, 16; Marquette, 17, 18; Houghton, 20, 21; Hancock, 22, 23; Calumet, 24, 25.
HARTZKE MAGICIAN: Columbus, O., 6, week; Delaware, 13, 14, 15.
HARRY WEBBER'S NIP AND TUCK CO.: Syracuse, N. Y., 13; Cortland, 14; Owego, 15; Binghamton, 16.
HARRISON (Louis and Alice): Washington, 6, week; Pittsburg, 13, week; Cleveland, 20, week.
HI HENRY'S MINSTRELS: Boonville, Mo., 10; Seaford, 11; Warrensburg, 13; Independence, 14.
HAWLEY'S WORLD CO.: Wabash, Ind., 9; Elkhart, 10; Coldwater, Mich., 11.
HASLONS: Wheeling, W. Va., 8, 9; Zanesville, O., 10, 11; Cleveland, 13, week; Baltimore, 20, week; Washington, 27, week.
HAYESLY'S MASTODONS: Jersey City, 9, 10, 11; Williamsburg, 13, week.
HARRIS COMEDY CO. (Charles Fostelle): Oshkosh, Wis., 9; Fond du Lac, 10; Portage, 11; Eau Claire, 13; Chippewa Falls, Minn., 14; Stillwater, 15.
HERMANN: Baltimore, 6, week; New York City, 13, week.
J. K. EMMET: Buffalo, 6, week.
JOSEPH JEFFERSON: Boston, 6, week; Brooklyn, 13, week.
JAMES O'NEILL: Nashville, 9, 10, 11; St. Louis, 12, week; Terre Haute, Ind., 20.
JOSEPH WHELOCK: Paris, Tex., 9; Texarkana, 10; Little Rock, 11.
JOSEPH MURPHY: Lockport, N. Y., 9; Erie, Pa., 10, 11; Oil City, 13; Jamestown, N. Y., 14; Olean, 15; Bolivar, 16; Bradford, Pa., 17, 18; Buffalo, 20, week.
JOHN T. RAYMOND: Cincinnati, 6, week.
JANUSCHKE: Elmira, N. Y., 9; Williamsport, Pa., 10; Columbia, 11; Philadelphia, 13, week; New York City, 20, week.
JOHN MCCULLOUGH: Pittsburg, 6, week; New York City, 13, week.
JOHN A. STEVENS: New Orleans, 6, week; Galveston, Texas, 13, 14; Houston, 15; Brenham, 16; Austin, 17, 18; Dallas, 20, 21; Sherman, 22; Gainesville, 23; Denison, 24; St. Louis, 26, week.
JULIA A. HUNT (Florine): Chicago, 6, week.
JOHN DILLON: Eau Claire, Wis., 9; Chippewa Falls, 10; Black River, 11; Lacrosse, 13; Winona, 14; Sparta, 15; Grand Rapids, 16.
KATHERINE ROGERS: Canton, O., 9; Wheeling, W. Va., 10, 11.
KATE CLAXTON: Crawfordsville, Ind., 9; Decatur, 10, 11; Lincoln, Ill., 13; Peoria, 14; Springfield, 15; Jacksonville, 16; Hannibal, Mo., 17; Quincy, Ill., 18; St. Louis, 20, week.
KATIE PUTNAM: Beatrice, Neb., 9, 10; Fairbury, 11, 13; Grand Island, 15; Kearney, 16, 17.
KENDALL COMB.: Grand Island, Neb., 6, week; Hastings, 13, 14; Lincoln, 16, 17, 18.
KITTIE RHODES: Combs, Niles, Mich., 6, week; E. Liverpool, 13, week.
KIRALY'S AROUND THE WORLD: Toronto, Detroit, 9, 10, 11; Chicago, 13, two weeks; St. Louis, 27, week.
KIRALY'S BLACK CROOK: Brooklyn, 6, week; New York, 13, three weeks.
LA BELLE RUSSE (Jeffrey-Lewis): Houston, 8, 9; Galveston, 10, 11; New Orleans, 13, week.
LAWRENCE BARRETT: Chicago, 6, two weeks.
LEAVITT PASTOR VARIETY COMB.: Hamilton, Ont., 9; Rochester, 10; Syracuse, 11; Boston, 13, week.
LEAVITT'S ALL STAR SPECIALTY CO.: Louisville, 6, week; Cincinnati, 13, week.
LEAVITT'S GIGANTIAN MINSTRELS: Pottsville, Pa., 9; Harrisburg, 10; Altoona, 11; Pittsburg, 13, 14, 15; Wheeling, W. Va., 16; Zanesville, O., 17; Springfield, 18.
LEAVITT'S RENTZ SANDLEY CO.: Chicago, 6, week; Muskegon, Mich., 13; Grand Rapids, 14.
LOTTA: Boston, 6.
LINGARDS: Resting.
MARGARET MATHER: Lacrosse, Wis., 10, 11; Milwaukee, 13, 14, 15; Detroit, 16, 17, 18; Cleveland, 20, week; Pittsburg, 27, week.
MAGGIE MITCHELL: New York City, this week.
MARY ANDERSON: Louisville, 6, week; Cincinnati, 13, week.
McKEE RANKIN: Cincinnati, 6, week; open week; Chicago, 20, two weeks.
MILTON NOBLES: Chenenne, W. T., 8, 9; Ft. Collins, 10; Boulder, 11; Denver, 13, week.
MAUDE GRANGER: Providence, 13, 14, 15, 16.
MESTAYER'S TOURISTS: New York City, 6, week; Fall River, Mass., 13; Taunton, 14; New Bedford, 15; Providence, 16, 17, 18.
MINNIE MADDEN: Baltimore, 6, Columbia, Pa., 13; Harrisburg, 14; Williamsport, 15; Danville, 16; Allentown, 17; Reading, 18; Lebanon, 20; Wilmington, Del., 21; Bethlehem, 22; Scranton, 23.
MRS. LANGTRY: New York City, Nov. 6, four weeks; Boston, Dec. 4, two weeks.
MARION ELMORE (Chippa): Memphis, 9, 10, 11; Marshall, Tex., 13; Palestine, 14; Galveston, 15, 16; Houston, 17, 18; New Orleans, 20, week.
MITCHELL'S PLEASURE PARTY: Boston, Nov. 6, week.
METEORS: New York City, Nov. 6, week; Brooklyn, 13, week; Philadelphia, 20, week.
MANCHESTER AND JENNINGS CO.: Hamilton, Ont., 9; Brantford, 10; Rochester, N. Y., 11; Albany, 13, week; Providence, R. I., 20, week.
MAY WHEELER: Springfield, Mo., 6, week; Pierce City, 13, 14; Carthage, 15, 16, 17, 18; Joplin, 20, week.
M. B. CURTIS (Sam'l of Posen): Philadelphia, 9, week; Baltimore, 13, week.
MADISON SQUARE (Esmeralda): C. A. Schroeder, mgr.; Dunkirk, N. Y., 9; Painesville, O., 10; Ashtabula, 11; Warren, 13; Niles, 14; New Lisbon, 15; Salem, 16; Alliance, 17; Massillon, 18.
MADISON SQUARE (Professor): W. H. Bishop, mgr.; Albion, N. Y., 9; St. Catharines, Ont., 10; Batavia, N. Y., 11; Corry, Pa., 13; Meadville, 14; Sharon, 15; Greenville, 16; Mercer, 17; Oil City, 18.
MADISON SQUARE (Esmeralda): C. A. Haslam, mgr.; Davenport, Ia., 9; Muscatine, 10; Burlington, 11.
MADISON SQUARE (Hazel Kirke): E. M. Roberts, mgr.; Toronto, Ont., 9, 10; Hamilton, 11; Buffalo, 13, 14, 15; Elmira, 16; Rochester, 17, 18.
MADISON SQUARE (Esmeralda): H. Rockwood, mgr.; New Haven, Ct., 9; Waterbury, 10; Bridgeport, 11; Brooklyn, 13, week.
MADISON SQUARE (Hazel Kirke): F. L. Bixby, mgr.; Bath, Me., 9; Lewiston, 10; Haverhill, Mass., 11; Nashua, N. H., 13; Marlboro, Mass., 14; Clinton, 15; Fitchburg, 16; Greenfield, 17; Brattleboro, Vt., 18.
MADISON SQUARE (Hazel Kirke): A. Bouvier, mgr.; Sharon, Pa., 9; Conneville, 10; East Liverpool, O., 11; Steubenville, 13; Marietta, 14; Parkersburg, W. Va., 15; Cumberland, Md., 16; Hagerstown, 17; Harrisburg, Pa., 18.
MADISON SQUARE CO. (Professor): C. McGeech, mgr.; Macon, Ga., 9; Atlanta, 10, 11; Columbus, 13; Eufaula, Ala., 14; Montgomery, 15; Selma, 16; Mobile, 17, 18.
MADISON SQUARE CO. (Hazel Kirke and Esmeralda): J. H. Hart, mgr.; Lebanon, Tenn., 9; Gallatin, 10; Bowling Green, Ky., 11; Clarksville, Tenn., 13; Hopkinsville, Ky., 14; Owensboro, 15, 16; Henderson, 17; Madisonville, 18.
MODERNA: Albany, 9, 10, 11; Philadelphia, 13, two weeks.
NEIL BURGESS (Josiah Allen's Wife): Taunton, Mass., 9; New Bedford, 10; Newport, 11; Brooklyn, 13, week.
ONLY A FARMER'S DAUGHTER (Helen Bell): Denver, 6, week; Leadville, 13, 14, 15; Pueblo, 16, 17; Colorado Springs, 18; Georgetown, 20, 21; Boulder, 22; Ft. Collins, 23; Cheyenne, 24, 25.
ONLY A FARMER'S DAUGHTER (Agnes Herndon): Detroit, 9, 10, 11; Lansing, 13; Jackson, 14; Muskegon, 15; Grand Haven, 16; Grand Rapids, 17, 18; Kalamazoo, 20; Marshall, 21; Battle Creek, 22; Elkhart, Ind., 23; Coldwater, Mich., 24; Defiance, O., 25.
OLIVER DOUG BYRON: Waterbury, Ct., 9; Bridgeport, 10; New Haven, 11; New York, 13, week.
PAT ROONEY CO.: Battle Creek, Mich., 9; Lansing, 10; Flint, 11; Port Huron, 13; Bay City, 14; East Saginaw, 15; Grand Rapids, 16, 17; Muskegon, 18; Chicago, 20, week.
RIK'S SURPRISE PARTY: Cleveland, 6, week.
RHEA: Montreal, 6, week; Toronto, 13, week.
ROBSON AND CRANE: St. Louis, 6, week; Pittsburg, 13, week.
ROGERS' SWEETHEART (Minnie Palmer): Harlem, 6, week; Cleveland, 15.
ROMANY RYE: N. Y. City, Sept. 10, ten weeks.
ROSE EYTINGE: Emporia, Kas., 9; Lincoln, Neb., 10; Topeka, Kas., 11; Council Bluffs, Ia., 13; Des Moines, 14, 15.
RICE AND HOOLEY'S MINSTRELS: Columbus, O., 9; Delaware, 10; Springfield, 11; Mt. Vernon, 13; Newark, 14; Xenia, 15; Portsmouth, 16.
ROBERT MCWADE: Urbana, O., 11; Springfield, 13, Newark, 14; Coshocton, 15.
SALVING: New York City, Oct. 26.
STEVENS' JOLLY BACHELORS: Dubuque, Ia., 13, 14; Cedar Rapids, 15; Marshall, 16.
SALSBURY'S TROUBADOURS: Charleston, S. C., 10; Wilmington, N. C., 11; Goldsboro, 13; Petersburg, Va., 14; Norfolk, 15; Richmond, 16, 17, 18.
SQUARE MAN (Ben Maginley): Minneapolis, 9, 10, 11; Chippewa Falls, 13; Eau Claire, 14; Stevens Point, 15; Winona, 16.
SOL SMITH RUSSELL: Houston, Tex., 9, 10, 11; New Orleans, 12, week.
SHANNON'S MONEY-BAGS CO.: Columbus, Ga., 9, 10; Milledgeville, 11; Savannah, 13, 14; Charleston, 15, 16, 17, 18.
TAKEN FROM LIFE CO.: Pittsburg, 6, week; Baltimore, 13, week.
THALIA THEATRE CO. (Merry War): Cincinnati, 6, week.
T. W. KRENN: New Orleans, 12, week; Montgomery, Ala., 20.
UNION SQUARE CO. (John Jack and Annie Firm): North Adams, Mass., 9; Pittsburg, 10; Great Barrington, Ct., 11; Winfield, 13; Torrington, 14; New Britain, 15; Waterbury, 16.
VOKES FAMILY: Troy, N. Y., 9, 10, 11; Rochester, 13, 14, 15, 16.
W. J. SCANLAN (Friend and Foe): Scranton, Pa., 10; Pittston, 11; Shamokin, 13; Reading, 14.
WALLACE VILLA COMB.: Greencastle, Ind., 9; Brazil, 10, 11; Terre Haute, 13; Marshall, Ill., 14; Harrison, 15.
WILLIAM STAFFORD: Youngstown, O., 9, 10; Akron, 11.
WHITELEY'S HIDDEN HAND CO.: Salem, Ia., 9.
WHITELEY'S DRAMATIC CO.: Ottawa, Ill., 6, week; Joliet, 13, week; Braidwood, 20, 21, 22; Lockport, 23; Milwaukee, 24, 25, 26; Racine, 27, 28, 29, 30.
WILLIE EDGINS'S SPARKS: Philadelphia, 6, week.
WALDRON'S M'LISS COMB.: Hillsdale, Mich., 10; Albion, 11; Mason, 13; Flint, 14; Lansing, 15; Ionia, 16; Greenville, 17; Big Rapids, 18.
WILBER OPERA CO.: Amsterdam, N. Y., 9; Troy, 10, 11; Baltimore, 13, week; Washington, 20, week.
WYNDHAM COMEDY CO.: New York City, Oct. 30, three weeks.

CIRCUSES.
BACHELLER AND DORIS: Lake Charles, La., 9; Vermillionville, 10; Alexandria, 11; Opelousas, 13; New Iberia, 14; Franklin, 15; Morgan City, 16.
week: Fall River, Mass., 13; Taunton, 14; New Bedford, 15; Providence, 16, 17, 18.
MINNIE MADDEN: Baltimore, 6; Columbia, Pa., 13; Harrisburg, 14; Williamsport, 15; Danville, 16; Allentown, 17; Reading, 18; Lebanon, 20; Wilmington, Del., 21; Bethlehem, 22; Scranton, 23.
MRS. LANGTRY: New York City, Nov. 6, four weeks; Boston, Dec. 4, two weeks.
MARION ELMORE (Chippa): Memphis, 9, 10, 11; Marshall, Tex., 13; Palestine, 14; Galveston, 15, 16; Houston, 17, 18; New Orleans, 20, week.
MITCHELL'S PLEASURE PARTY: Boston, Nov. 6, week.
METEORS: New York City, Nov. 6, week; Brooklyn, 13, week; Philadelphia, 20, week.
MANCHESTER AND JENNINGS CO.: Hamilton, Ont., 9; Brantford, 10; Rochester, N. Y., 11; Albany, 13, week; Providence, R. I., 20, week.
MAY WHEELER: Springfield, Mo., 6, week; Pierce City, 13, 14; Carthage, 15, 16, 17, 18; Joplin, 20, week.
M. B. CURTIS (Sam'l of Posen): Philadelphia, 9, week; Baltimore, 13, week.
MADISON SQUARE (Esmeralda): C. A. Schroeder, mgr.; Dunkirk, N. Y., 9; Painesville, O., 10; Ashtabula, 11; Warren, 13; Niles, 14; New Lisbon, 15; Salem, 16; Alliance, 17; Massillon, 18.
MADISON SQUARE (Professor): W. H. Bishop, mgr.; Albion, N. Y., 9; St. Catharines, Ont., 10; Batavia, N. Y., 11; Corry, Pa., 13; Meadville, 14; Sharon, 15; Greenville, 16; Mercer, 17; Oil City, 18.
MADISON SQUARE (Esmeralda): C. A. Haslam, mgr.; Davenport, Ia., 9; Muscatine, 10; Burlington, 11.
MADISON SQUARE (Hazel Kirke): E. M. Roberts, mgr.; Toronto, Ont., 9, 10; Hamilton, 11; Buffalo, 13, 14, 15; Elmira, 16; Rochester, 17, 18.
MADISON SQUARE (Esmeralda): H. Rockwood, mgr.; New Haven, Ct., 9; Waterbury, 10; Bridgeport, 11; Brooklyn, 13, week.
MADISON SQUARE (Hazel Kirke): F. L. Bixby, mgr.; Bath, Me., 9; Lewiston, 10; Haverhill, Mass., 11; Nashua, N. H., 13; Marlboro, Mass., 14; Clinton, 15; Fitchburg, 16; Greenfield, 17; Brattleboro, Vt., 18.
MADISON SQUARE (Hazel Kirke): A. Bouvier, mgr.; Sharon, Pa., 9; Conneville, 10; East Liverpool, O., 11; Steubenville, 13; Marietta, 14; Parkersburg, W. Va., 15; Cumberland, Md., 16; Hagerstown, 17; Harrisburg, Pa., 18.
MADISON SQUARE CO. (Professor): C. McGeech, mgr.; Macon, Ga., 9; Atlanta, 10, 11; Columbus, 13; Eufaula, Ala., 14; Montgomery, 15; Selma, 16; Mobile, 17, 18.
MADISON SQUARE CO. (Hazel Kirke and Esmeralda): J. H. Hart, mgr.; Lebanon, Tenn., 9; Gallatin, 10; Bowling Green, Ky., 11; Clarksville, Tenn., 13; Hopkinsville, Ky., 14; Owensboro, 15, 16; Henderson, 17; Madisonville, 18.
MODERNA: Albany, 9, 10, 11; Philadelphia, 13, two weeks.
NEIL BURGESS (Josiah Allen's Wife): Taunton, Mass., 9; New Bedford, 10; Newport, 11; Brooklyn, 13, week.
ONLY A FARMER'S DAUGHTER (Helen Bell): Denver, 6, week; Leadville, 13, 14, 15; Pueblo, 16, 17; Colorado Springs, 18; Georgetown, 20, 21; Boulder, 22; Ft. Collins, 23; Cheyenne, 24, 25.
ONLY A FARMER'S DAUGHTER (Agnes Herndon): Detroit, 9, 10, 11; Lansing, 13; Jackson, 14; Muskegon, 15; Grand Haven, 16; Grand Rapids, 17, 18; Kalamazoo, 20; Marshall, 21; Battle Creek, 22; Elkhart, Ind., 23; Coldwater, Mich., 24; Defiance, O., 25.
OLIVER DOUG BYRON: Waterbury, Ct., 9; Bridgeport, 10; New Haven, 11; New York, 13, week.
PAT ROONEY CO.: Battle Creek, Mich., 9; Lansing, 10; Flint, 11; Port Huron, 13; Bay City, 14; East Saginaw, 15; Grand Rapids, 16, 17; Muskegon, 18; Chicago, 20, week.
RIK'S SURPRISE PARTY: Cleveland, 6, week.
RHEA: Montreal, 6, week; Toronto, 13, week.
ROBSON AND CRANE: St. Louis, 6, week; Pittsburg, 13, week.
ROGERS' SWEETHEART (Minnie Palmer): Harlem, 6, week; Cleveland, 15.
ROMANY RYE: N. Y. City, Sept. 10, ten weeks.
ROSE EYTINGE: Emporia, Kas., 9; Lincoln, Neb., 10; Topeka, Kas., 11; Council Bluffs, Ia., 13; Des Moines, 14, 15.
RICE AND HOOLEY'S MINSTRELS: Columbus, O., 9; Delaware, 10; Springfield, 11; Mt. Vernon, 13; Newark, 14; Xenia, 15; Portsmouth, 16.
ROBERT MCWADE: Urbana, O., 11; Springfield, 13, Newark, 14; Coshocton, 15.
SALVING: New York City, Oct. 26.
STEVENS' JOLLY BACHELORS: Dubuque, Ia., 13, 14; Cedar Rapids, 15; Marshall, 16.
SALSBURY'S TROUBADOURS: Charleston, S. C., 10; Wilmington, N. C., 11; Goldsboro, 13; Petersburg, Va., 14; Norfolk, 15; Richmond, 16, 17, 18.
SQUARE MAN (Ben Maginley): Minneapolis, 9, 10, 11; Chippewa Falls, 13; Eau Claire, 14; Stevens Point, 15; Winona, 16.
SOL SMITH RUSSELL: Houston, Tex., 9, 10, 11; New Orleans, 12, week.
SHANNON'S MONEY-BAGS CO.: Columbus, Ga., 9, 10; Milledgeville, 11; Savannah, 13, 14; Charleston, 15, 16, 17, 18.
TAKEN FROM LIFE CO.: Pittsburg, 6, week; Baltimore, 13, week.
THALIA THEATRE CO. (Merry War): Cincinnati, 6, week.
T. W. KRENN: New Orleans, 12, week; Montgomery, Ala., 20.
UNION SQUARE CO. (John Jack and Annie Firm): North Adams, Mass., 9; Pittsburg, 10; Great Barrington, Ct., 11; Winfield, 13; Torrington, 14; New Britain, 15; Waterbury, 16.
VOKES FAMILY: Troy, N. Y., 9, 10, 11; Rochester, 13, 14, 15, 16.
W. J. SCANLAN (Friend and Foe): Scranton, Pa., 10; Pittston, 11; Shamokin, 13; Reading, 14.
WALLACE VILLA COMB.: Greencastle, Ind., 9; Brazil, 10, 11; Terre Haute, 13; Marshall, Ill., 14; Harrison, 15.
WILLIAM STAFFORD: Youngstown, O., 9, 10; Akron, 11.
WHITELEY'S HIDDEN HAND CO.: Salem, Ia., 9.
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WILLIE EDGINS'S SPARKS: Philadelphia, 6, week.
WALDRON'S M'LISS COMB.: Hillsdale, Mich., 10; Albion, 11; Mason, 13; Flint, 14; Lansing, 15; Ionia, 16; Greenville, 17; Big Rapids, 18.
WILBER OPERA CO.: Amsterdam, N. Y., 9; Troy, 10, 11; Baltimore, 13, week; Washington, 20, week.
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M. I. FRENCH,

The World of Society.

Henry Seligman will sail for Europe on the 21st inst.

Dr. and Mrs. Henry A. Guernsey and daughter are home from Europe.

Mr. and Mrs. Henry E. Copping are at the Hotel Brunswick while their new house on Fifth avenue is being decorated.

Mr. and Mrs. Gandy are back from Europe.

Mrs. M. Fortescue leaves for the South on the 15th of this month.

Mrs. Mark Hopkins, the wealthy San Francisco widow, and family, will spend the Winter at the Windsor, this city.

Miss Ada Van Tassel, the Brooklyn heiress, is at the Windsor for the Winter with her father, Mr. E. M. Van Tassel.

Mrs. Charles Schadel, one of the belles of Jersey City, is visiting her mother, Mrs. Fish, in that town.

Mrs. T. Case, of Auburn, N. Y., is in town, at the Windsor with her son, Mr. Howard Case.

Mr. J. A. Bostwick and family have returned to 821 Fifth avenue.

Mrs. Dr. J. C. Ayre and Miss Lilla Ayre 5 West Fifty-seventh street, are home from Europe.

Mr. Amory Hodges, of Boston, is announced as engaged to Miss Alice Woodward, of this city.

Miss Roach, daughter of John Roach, the great shipbuilder, who lives on Fifth avenue, is back in town.

Mr. William H. Vanderbilt is soon to build, on Fifth avenue and Fifth fourth street, two houses, which will cost \$350,000.

Mr. Andrew Carnegie, the great steel manufacturer of Pittsburgh, and family will Winter at the Windsor.

Charles J. Bonaparte and family pass the Winter in Iowa.

Miss Carrie L. Ransom, of Washington, has just finished her portrait of Gen. Dix for the Treasury Department. It is an admirable likeness.

Mr. and Mrs. Bryan K. Stevens, 83 West Thirty-second street, are home from a Summer in Europe.

Viscount Tarbot, second son of the Duke of Sutherland, is in town.

The Marquis de Lenville soon sails for Europe.

Mr. and Mrs. Sidney Webster, 243 East Eighteenth street, are home from Europe.

Mr. Theodore W. Stemmler has returned to town from a tour of the West.

Sunday evening last Mrs. Savage, 222 Fifth avenue, held a reception, with music, Mrs. Conroy and her sister, Miss Mamie Conroy, sang very sweetly. Dr. Leon and Miss Tucker played, and Mr. Condit sang. A few of those present were Mr. and Mrs. De Grove, Mrs. Tucker and daughter, Miss Row, Miss Pier, Miss Whitney, Mr. de Rivera, Mr. Sanchez, Wheeler, Mr. Stacy Clark and Mr. J. Palmer. Mrs. Savage receives on Sunday evenings.

It is Lieut. Bigelow, the eldest son of H. N. John Bigelow, who is engaged to Miss Dallah, only daughter of Mr. Clay Dallah, of Baltimore.

Miss Susan Colville, daughter of the late Alfred Colville, whose grandmother is Mrs. John Austin Stevens, is engaged to Mr. Harry Collins, of Philadelphia.

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AS MR. RICKABY ANNOUNCED THAT
his attraction played to the largest receipts
ever known in St. Louis, and mentioned my
name as an opposition, with the intention of
leading the opposition to believe that he had
excelled my receipts, and putting a feather
in his cap, I saw fit to denounce his statement
as false, by making a TRUE statement with
HONEST figures.

Mr. Rickaby has asked why I did not men-
tion the name of his star in my advertisement.
Now, let me ask Mr. Rickaby WHY he did not
rely on the name of his star as sufficiently
strong to fill the theatre without the charita-
ble assistance of the police force?

Mr. Rickaby and his star felt their insignifi-
cance and FEAR of Our Fri Z, or they would
not have asked protection and assistance of
the police force who walked from door to
door begging the citizens to buy a ticket, in
order to keep Our Fritz from swamping and
burying them alive.

No one is better pleased to learn of any
star's success than I am—providing that star
does not attempt to steal away my honest re-
cord by false statements—nor will I permit
Mr. Rickaby's scheming attempt to lower my
record by any of his false statements.

As Mr. Rickaby ignored the drawing capa-
city of his star, by asking assistance of the
police force to fill his theatre, he must not ex-
pect me to extend any more courtesy to his
star than he did himself. I never recognized
his star as an opposition, nor would any star
fill to the position of

A CHEAP-JOHN GIFT ENTERPRISE.

I mentioned in my former card the charita-
ble assistance of the combined Police Force
(only) who walked from door to door beg-
ging the citizen to buy a ticket for the Police
Force (not Mr. Rickaby's attraction). Be-
cause I considered them (as Mr. Rickaby
did) the strongest attraction I could play
against, and I feel a pride in knowing that I
averaged over \$300 more at each and every
performance than they will find it a few
thousand dollars less than \$14,000.

Mr. Rickaby has seen fit to wage war. He
shall have it, but it must be an honest decla-
ration, or I withdraw.

As a drawing card FRITZ EMMET has held
the palm for years, AND HOLDS IT STILL,
and no star or manager by F. L. E. figures and
FALSE statements, or even the scheming at-
tempt of a

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Mr. Emmet played to more money at each
and every performance ever known in a St.
Louis Theatre, which the following figures
will prove:

\$10,000

In seven performances at the Grand Opera
House last season, and the following unequal-
led receipts in eleven performances at the
Olympic Theatre this season,

\$14,478.50, which is \$8,000

more than Mr. Rickaby's star actually drew
on his own merits as an attraction, after de-
ducting the \$4,000 worth of tickets which the
Police Force sold, and nearly

\$2,000

more than Mr. Rickaby's attraction actually
received at the doors, even aided by the com-
bined Police Force to fill the theatre, by
giving them one half of what they sold. Mr.
EMMET'S average was over \$1,300 each per-
formance. The average of the money actually
taken at the doors during the eleven per-
formances of Mr. Rickaby's attraction, was
about \$1,100. Mr. Emmet's share for eleven
performances was

\$9,432.02, which is \$4,000

more than Mr. Rickaby's attraction received
for their share after deducting the Police
Force share, the manager's share, and the
balance of tickets (which the Police Force
sold) was taken in on the following week on
another attraction's nights. Now read an
other of Mr. Rickaby's queer announcements,
in which he says that he played to \$19,000
in the sixteen weeks that Mr. Emmet played
in St. Louis. He would falsely lead people to
believe (in order to make greater figures than
Mr. Emmet honestly played to in St. Louis,
namely \$17,393.50) that he played two weeks
in St. Louis to \$19,000. Why don't he make an
honest and true statement, and announce the
fact that he played eleven performances only
in St. Louis and then departed for Cincinnati
where he played the second week of Mr. Em-
met's second week in St. Louis. Now we will
follow Mr. Rickaby to Cincinnati and find out
what he did there.

Mr. Rickaby claims to have drawn \$9,000 in
two weeks, eleven performances of which
were played in St. Louis, and eight or nine
performances of which were played in Cin-
cinnati. Now deduct the \$14,000 he claims
to have drawn in St. Louis from the \$9,000
and we find his receipts for eight or nine per-
formances in Cincinnati were \$5,000 only.

Now compare Mr. Emmet's receipts for the
same cities. In eleven performances in St.
Louis Mr. Emmet played to \$14,478.50. In
seven performances in Cincinnati Mr. Em-
met played to \$8,329.25. Total for the same
week played in St. Louis and Cincinnati of
\$22,807.75 which is \$11,877.50 more than Mr.
Rickaby's attraction actually drew on its own
merits as an attraction, after deducting the
\$4,000 worth of tickets the Police Force sold,
and \$3,675 more in eighteen performances
in the same cities than Mr. Rickaby's attrac-
tion actually drew in nineteen performances
even aided by the combined Police Force to
fill the theatre in St. Louis.

Mr. John Rickaby was concealed enough to
think his managerial dodge, the CHEAP-
JOHN GIFT ENTERPRISE, was going to sweep the
earth. But he found "Our Fritz," that has
swept around the globe so successfully in past
years, has appeared in the present year of
1892 and 1893 with double its former mag-
nitude, striking terror to the souls of false-
hood who attempt to steal away the honest record of

Fritz Among the Gypsies.

There are no "white lies" or black lies in
the receipts as advertised by Mr. Emmet, and
if Mr. Rickaby and his lunch counter cor-
respondent of St. Louis doubts it, Mr. Emmet
hereby offers

\$1,000 REWARD

To any person who can prove the following
receipts to be other than what is shown in
the receipts actually taken at the box of-
fices of the following theatres:

\$17,393.50,

In two weeks, at the Olympic Theatre, St.
Louis.

\$8,389.25,

In seven performances at the Grand Opera
House, Cincinnati, which is substantiated by
the following:

CINCINNATI, October 21, 1892

MY DEAR EMMET—Allow me to congratulate
you upon the enormous success of your en-
gagement this week. And if financial result

is any criterion, you must have just exactly
what the people want, for your receipts have
exceeded those of any engagement ever
played at the Grand Opera House by nearly
two thousand dollars. Come again. Yours
truly,
E. K. J. MILLS.

\$9,222.75

In 7 performances at HOOLEY'S THEATRE,
CHICAGO, Ill.

\$6,579.50

In 7 performances at MACAULEY'S THE-
ATRE, LOUISVILLE, Ky., and balance of
week at PICKENS THEATRE, INDIAN-
APOLIS, Ind., making a total of

\$41,585.00

In FIVE WEEKS of 38 performances.
Mr. EMMET'S share for the above five weeks
was

\$27,030.25.

All of the above unequalled receipts were
accomplished by MR. EMMET, who, a lunch-
counter correspondent claims, has an "un-
musical voice," while Mr. Rickaby's silver-
voiced Tenor had to go begging with the
Police Force in order to get a full house.
Mr. Rickaby's scheme of giving the Police
one half of what tickets they sell to fill the
theatre will answer for his attraction. But
it should be placed upon the catalogue as a
CHEAP-JOHN GIFT ENTERPRISE.

Yours, etc.,
J. K. EMMET.

ONE OF THE FINEST.

A Glorious Hit!

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Our Southern Tour the Greatest Artistic and Financial Success in the Annals of Minstrelsy. The Word BOOM fails to convey an idea of the GREAT EXCITEMENT.

LOCAL MANAGERS MADE WEALTHY.
AMUSEMENT CRITICS ASTOUNDED! THE PUBLIC DELIGHTED!
AND MESSRS. THATCHER, PRIMROSE AND WEST CONSEQUENTLY HAPPY.

THE BRILLIANCY OF THE COMET INSIGNIFICANT IN COMPARISON WITH THESE GREAT STARS OF THE MINSTREL FIRMAMENT.

THATCHER, PRIMROSE AND WEST.—The two great rival minstrel companies have come and gone. Both were honored with full houses—larger than is usual in Macon—and the public have pronounced a general verdict in favor of Thatcher, Primrose and West. The entertainment last night was decidedly the best of the kind ever witnessed on the Macon stage. Everything was new, and the audience was constantly on the QUI VIVE for the last sally of wit from some one of the incomparable end-men who kept the crowd in a roar of laughter from the opening chorus to the final fall of the curtain on one of the best and most entertaining burlesques known in the Ethiopian drama. To particularize is not now necessary. The troupe throughout seems to have been selected with the one principal idea to please. The management has admirably succeeded, and the unprejudiced public will award them wherever they go as Excelsior in all their efforts, and as giving the finest entertainment yet organized, as regards good music, exquisite singing, and fine acting. To be candid, Messrs. Thatcher, Primrose and West's troupe is far in advance of the Barlow and Wilson party, for, as has now been ascertained, real wit and genuine mirth need not depend on stale jokes and ancient conundrums. Brains will tell, and Thatcher, Primrose and West being well supplied in this respect, will not want for originality and localities, new and fresh. Thatcher is

a show of himself; Primrose is a whole team, and their right and left bowers, McNish, Fagan, Turner, Daly, Howe, Bell, Edwards, and Dougherty, are equal to any occasion in music, song or dance. Frank Howard, Will Raymond and W. F. Holmes in the sentimental line are ahead of their competitors in the rival company, as may be said of every member of the T. P. & W. troupe. In short, there is better music, better acting, better dancing, and better everything in the entire make-up, and the return of the champions to Macon will be the signal for another ovation, and a general turning out of all the lovers of minstrelsy, song and music.—*Macon (Ga.) Press, Thursday, Oct. 5, 1882.*

MINSTRELS.—Thatcher, Primrose and West, with their great consolidation of minstrel talent, last night, to a crowded house, concluded a three nights' engagement at the Masonic Theatre. At the time the Big Four dissolved partnership, which immortalized them in the annals of minstrelsy, the great play-going community regretted the circumstance as depriving them of a source of amusement from where fun came forth as from an inexhaustible fountain. It was then thought that the success of the quartet lay in the fact of their unity, that one depended on the other, and hence it was that announcement that Primrose and West, with George Thatcher, had formed a trio to fill the void in the minstrel ranks, though

received with pleasurable satisfaction, was nevertheless accompanied by a regret that things with them were not as of yore. Their advent was looked for with a spirit in which critical comparison of them and now was uppermost, and it was not until they proved beyond a shadow of a doubt that they not only gave a first class entertainment of refined minstrelsy, but had even a better company than before, that the skeptical perforce accepted the conclusion as a fact. That it is a fact, and that to say the minstrels with Thatcher, Primrose and West at the head have the most complete organization of its kind on the road, embracing all the artists in the profession, is demonstrated by the crowded houses which have rewarded them not only in this, but in other cities. The exhaustive programme is faithfully carried out from beginning to end, mirth and merriment run riot accomplishing the great object of Thatcher, Primrose and West to please by such appeals to the risibilities as would make a cynic smile. They leave this morning for Memphis, where they hold forth for a brief engagement.—*Nashville American, Sunday, Sept. 17, 1882.*

THATCHER, PRIMROSE AND WEST'S MINSTRELS.—A jammed house from the dusky fringed abode of the gods to the seats of iron down, boxes and all, greeted the old favorites at the theatre last night.

For near three hours mirth reigned in one continuous scream of laughter, broken only by frequent and well-deserved applause. The company is justly claimed to be first class in every respect, and there is a neat, rounded finish about all they do peculiarly pleasing. The first part shows good voices and capital training, and there was true music in some of the selections. Thatcher's "Over the Garden Wall," Frank Howard's original solo, and Primrose's "Ride on, Moses," as well as other points in this part, "hit hard," and were re-demanded. The specialties, too, came out strong, Hughey Dougherty being immense, and getting tremendous encores; George Thatcher, in his inimitable originalities just taking the house by storm, and reviving his old time triumphs when Mobile knew him so well. "The Fat Men's Ball," Frank McNish and the Rankins came in for their share of the praise. The clog dancing we need not say went splendidly. Primrose and West have led them before in Mobile, and "The Gladiator" act never went better, the costumes, drill and posing being really magnificent. Not to make this notice a "bill of the play," we may close by saying that Burt Shepard's "Garden Party" is not only original and funny, but shows some really excellent musical work as well. The sextette from "Lucia di Lammermoor" was really operatic, Shepard's voice being remarkable in itself and artistically managed. Later, in the

gems from "Olivette" and "The Mascotte," it showed to equal advantage. Minstrelsy has made great strides towards art in the past few years, and this company is artistic among minstrels. It deserves (as we expect it will have) another rousing and packed house to night, its last here.—*Mobile Register, Thursday, Sept. 28, 1882.*

THATCHER, PRIMROSE AND WEST. The Academy of Music has rarely had as large and well-pleased an audience as that which gathered in its walls last night to see the minstrels; and it is no exaggeration to say that a finer or more amusing and entertaining minstrel performance has never been given upon its boards. The company is strong in numbers and vast in its resources. The music, vocal and instrumental, is even above modern minstrel music, which is always excellent, and the gladiatorial dancing and terpsichorean eccentricities of the men excel in every detail anything of the kind that has ever been seen in Charleston. Every number on the programme was encores, and the company, with a courtesy that merits appreciation, cordially responded to the calls made upon them and simply doubled their bill, the performance lasting until 11 o'clock. The company have every reason to be pleased with the result of their one performance here.—*Charleston News and Courier, Saturday, Oct. 7, 1882.*

NOTA BENE.—This company has no occasion to be connected with any other minstrel organization, as we have the brains, the energy, artists and the capital to guarantee a successful enterprise.

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Olympic Theatre, St. Louis, 12, one week;
Evansville, 23; Nashville, 24, 25; Academy of
Music, New Orleans, 26, one week.
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14th; Ithaca, 15th; Auburn, 16th; Syracuse,
17th and 18th; Brooklyn, Thanksgiving week.
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